॥ श्रीः ॥

॥ ध्रुवतपः ॥

कोयंपुरी ताम्रपर्णीमध्वाचार्यवर्यसूनुना

पद्मनाभाचार्येण

विरचितोऽयं

॥ग्रन्थः॥

Dhruva's Penance

A SANSKRIT DRAMA IN FIVE ACTS

(with an English Translation.)

BY

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COIMBATORE.

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DEDICATION.

श्रीमत्पण्डितशिखामणीनां पितृत्वेन गुरुत्वेन मान्यचरणानां

सौधवंशताम्रपर्णीमध्वाचार्याणां चरणयुगले

श्रीमध्ववल्लभबादरायणप्रीत्यै गुरुदक्षिणा-

त्वेन सविनयं समर्पितोऽयं

|| ग्रन्थः ||

पद्मनाभः ।

At the feet of the Eminently learned Thamraparni ıdhwacharyar of Sowdha lineage, honoured as my father l preceptor, this work is offered, in token of a pupil's nage, for securing the Grace of Badarayana the adored ety of Sri Madhwacharya, as an

HUMBLE DEDICATION.

C. M. Padmanabhachar.

DRAMATIS PERSONÆ.

1.	Uttanapada ...	King.
2.	Suneeti ...	Senior Qneen, wife of [Uttanapada.
3.	Suruchi ...	Junior Queen.
4.	Sumati ...	Minister.
5.	Dhruva ...	Prince, son of Suneeti.
6.	Uttama ...	Prince, son of Suruchi.
7.	Narada ...	A celestial sage.
8.	Mathali ...	Charioteer of Indra.
9.	Nandi ...	Servent of Rudra.
10.	Lord Vayu ...	Name of a deity.
11.	Lord Krishna ...	Supreme God.
12.	Soumya ...	A hermit boy.
13.	Meenanka ...	Do.
14.	Krishnadas ...	Name of Dhruva in the [hermitage.
15.	Bhanumati ...	A merchant.
16.	Prithoodara ...	Do.
17.	Manthara ...	Toilette-servant.
18.	Ganga ...	Mother of Suruchi.

Besides Foresters, Physician, Policeman, Nurse, amberlain. etc. etc.

पात्राणि ।

१	उत्तानपादः	...	राजा ।
२	सुनीतिः	...	महिषी ।
३	सुरुचिः	...	भट्टिनी ।
४	सुमतिः	....	सचिवः ।
५	ध्रुवः	....	सुनीतिसुतः युवराजः ।
६	उत्तमः	....	सुरुचिसुतः ।
७	नारदः	...	देवमुनिः ।
८	मातलिः	...	इन्द्रसारथिः ।
९	नन्दिः	...	रुद्रसेवकः ।
१०	वायुः	...	प्राणेशः ।
११	कृष्णः	...	परब्रह्म ।
१२	सौम्यः	...	ऋषिकुमारः ।
१३	मीनांकः	...	तथा
१४	कृष्णदासः	...	आश्रमे ध्रुवस्य नामा ।
१५	भानुमतिः	...	वाणिजः ।
१६	पृथूदरः	...	तथा
१७	मन्थरा	...	सैरन्ध्री ।
१८	गङ्गा	...	सुरुचिमाता ।

तथा वनचराः वैद्यः भटः इत्यादयः ।

PREFACE.

The plot of this work is the well-known story of Dhruva so beautifully narrated in the thrilling chapters of Bhagavata. It is briefly summarised below.

King Uttanapada had two wives, Suneeti and Suruchi. He married the latter with the consent of the senior queen, under the fascinating spell of her personal charms. He was attached to both, but his attachment to the younger amounted to an absolute devotion. He indulged in the wildest dreams of domestic happiness when entering on this second wedding.

From his knowledge of the senior lady's virtues and devotion, and from his idea of the junior queen's loves and charms, he allowed himself to indulge in dreams of unprecedented bliss.

Suneeti had given willing consent, nay, had even shown alacrity—when the king had proposed to take a second partner; for, her sublime ideal of duty enjoined her not to thwart her husband in his wishes, however unwelcome they might be to her own.

Thus Suruchi became installed in her new home under circumstances that enabled her to acquire and exercise unlimited domination. She brought with her a toilette servant, Manthara by name, to act for her in any capacity according to emergencies, a spy, a tale-bearer, a fellow-conspirator and what not. This Manthara at first tried to sow dissensions between the two ladies by exasperating the feelings of Suneeti and rousing her jealousy at her super-

cession by a rival. But the wicked arts of Manthara failed altogether of effect. She next addressed herself to her own true mistress.

The king's prime minister was Sumati by name, a large-hearted man and the elder brother of Suneeti the senior queen. To enjoy the honeymoon of the new wedding and possibly to snatch a few days' rest and holiday, the king resolved to make his Prime-Minister a temporary regent. The minister protested in vain against the king's decision as capable of misconstruction and as quite uncalled-for under the circumstances. Thus it transpired that the king retired from office and the minister was installed in royalty.

While thus in the enjoyment of domestic bliss, it so chanced that both Suruchi and Suneeti besought the king to visit their chambers one night. The king found himself in a dilemma. Suruchi's epistle of love was couched in flowing language of impassioned amour, and the senior queen wrote only a few lines of sober and simple request. The king resolved to grant the senior's request and did so.

The next day Suruchi and Manthara discussed the situation. Fired by jealousy, disappointed at the turn that affairs were supposed to be taking, infuriated by the king's neglect, and dreading the ascendency which the senior queen was supposed to be regaining, Suruchi appealed to Manthara for advice, and this was proffered to her in the shape of the most bitter incitement towards hostility. Stress was laid on the king's abdication of the throne; calumny was freely availed of; an utterly false representation was made of the king's words and demeanour at the time that Suruchi's love-letter was delivered to him—in short, Manthara worked on the feelings of Suruchi so dexterously that between the two

it was soon resolved that the senior queen should be expelled from the palace into the forest forthwith.

Shortly after, Suruchi interviewed the king. It was a stormy acrimonious meeting. On an innocent man who was simply an imbecile under the spell of Suruchi's charms, the wickedest weapons of malice and jealousy were employed with the most deadly effect. The result was that Suneeti the senior queen was exiled into the forest to return to the palace no more.

Time passed and the glamour of love faded a bit. The king felt the want of male issue as all Hindu fathers keenly do. Priests advised penance in a forest, and he left accordingly to worship Hari. After an arduous course of penances, Hari appeared before him and presented unto him in gratification of the king's desire, a single mango fruit with the injunction that it should be eaten entire by his queen.

The king returned to his capital with the fruit and resumed the royal duties. He sent the fruit to Suruchi, with instructions to eat it entire. But the lady was too proud to do so. She would not eat the nut. She had little faith in the efficacy of supernatural boons and the heretical reflections of the woman in waiting, Manthara, were not calculated to improve her faith. The result was that she ate only the soft parts of the fruit and cast away the hard nut. The minister Sumati seized the rejected nut and gave it to his sister Suneeti in the forest, without however apprising her of its efficacy. As time wore on, both conceived. The event was fraught with the keenest pang to Suneeti. She could not make out how it was. A visit by her husband was imperatively needed to silence the scandal. Suruchi's party already began to set the tongue of scandal in motion. The prudent Sumati averted the calamity and

it was arranged that the king should halt in Suneeti's forest-residence for a night in the course of a hunting expedition.

In due time, the two ladies gave birth to a son each. Dhruva was born of Suneeti and Uttama of Suruchi. The former was a magnificent boy, and the latter was only a bag of boneless flesh, because of the serious distaste evinced by his mother in partaking of the supernatural fruit.

The birth of Dhruva, the resplendent child, created quite a flutter in the wicked counsels of Suruchi and Manthara. A diabolical plot was soon hatched to murder him with poison. Manthara repaired to the forest with poisoned viands and beguiled the child therewith, offering also many a handsome toy with them. The guileless Suneeti was deceived and Manthara departed in the belief that the boy's destruction would soon be an accomplished fact. She little knew that whereas man proposes, it is god that disposes. Scarcely had she left the premises, when a pack of fierce hounds attacked her and bit off her leg. She dropped the rest of the viands she had, and the poor dogs that devoured it died forthwith. The news was reported to Suneeti, at once, and the boy was saved just on the point of eating the poisoned gifts of the assassin.

Two more years went by, and Dhruva grew up a fine boy, and at five he looked exquisitely charming. One day he besought his mother to let him go to his royal father. Suneeti consented and sent the boy with a nurse to the palace. The king and Suruchi were in the court, and the boy and the nurse were admitted to the Royal presence. With innate dignity and majesty, the boy approached the throne to claim a seat on the lap of the king. His step-mother Suruchi fiercely interrupted and forbade him. She said he was unworthy to mount on the royal lap; for, he was not born of divine grace. She fiercely exhorted the

child to seek Narayana's grace, before he could audaciously mount the royal throne. Her words darted like shafts into his heart and were firmly imbedded there. The king kept silent. The boy writhed in agony, especially because the words cast a reflection on his mother's godly virtues. He darted from the place and sped into the forest to meet Narayana the God and secure his grace.

Sore were his trials in the dense darkness of the jungle, but he was sincerely in quest of God; and his wild appeals invoking the Almighty were not in vain. The sage Narada turned up on the scene with the divine lute. The boy fell at his feet and implored the sage to initiate him into the truths Divine. He would accept no suggestions to retrace his way homeward, and was firm in his resolution to tread the path of Heaven. Narada yielded and conferred on him the occult teachings of spiritual emancipation.

A transformation occurred at once. The boy turned his face to Heaven. His thoughts were upward bent. He recollected the sins and sufferings undergone by him in the course of births innumerable, and entered on a course of penances, rigid and austere, in order to get a personal vision of the Almighty. We leave him to his Tapas for the present.

No sooner were the steps of Dhruva out of sight, than the king felt an inexpressible pang shoot through his heart. His queen Suruchi also felt a dread of hypnotic mesmerism such as frogs are said to feel before the blazing eyes of a cobra on the eve of becoming its prey. She felt the eyes of Dhruva still upon her, and the torture following in the wake of an outraged conscience tortured her all the night through.

The king consulted the minister the next day and was getting nearly heart-broken. He was disgusted with

both his wives; for he was still prejudiced against the senior wife. But the truth was soon to be unmasked before his eyes. In an outburst of conscience, Suruchi rushed to the king and made a clean breast of her sins to him. The wicked Manthara who had lingered so long from the bite of dogs, sent up to the king a dying declaration of her wicked acts and a vivid delineation of Suneeti's chastity and goodness. The king's eyes were opened. He felt as at no time he had felt before, the appalling cruelty of his conduct in exiling a chaste queen and a matchless son. The gods themselves declared by an unseen voice in the heavens, that he had good reason to be thoroughly ashamed of himself. On hearing the words, the Kshatriya's wrath was roused for a moment. He rose in anger, but the brain could support the strain no longer.

For months the king was thrown into a bed of serious illness. It was a nervous prostration brought on by the rush of blood into the brain. In his delirium, he raved about Suneeti and Dhruva. Suruchi became alarmed and sent for Suneeti to return to the Palace, having delayed for three months the despatch of the royal order cancelling her exile. Suneeti returned home and took up her position by the bed of the invalid. Her presence and voice at once effected a mesmeric change towards convalescence. When the king recovered consciousness, a touching scene followed, in which the king poured out a heartrending longing towards the absent son. Suneeti pacified her excited lord, and wound up by showing her remarkably high soul in begging the king to let bygones be bygones and pardon the junior queen Suruchi for ever as if nothing had occurred.

In the jungles Dhruva continued his penance. It was so terribly fierce as to cause the Earth and Heavens to quake. The Devas became alarmed and wished to see

it stopped. Emissaries came from the skies and tried persuasion in vain. Dhruva was determined to push on with Tapas till he got emancipation from mortal bondage. Matali and Nandi, the messengers of Indra and Rudra, approached him, and he prayed Rudra to obtain for him an interview with Vayu. Vayu appeared and gave Dhruva, as a boon, an enduring faith in and devotion to Hari. Armed with such a faith he prayed to God to bestow on him the grace of a personal vision. Young Krishna responded to the call. Dhruva was enveloped in an ecstatic rapture of devotion and poured forth prayers of a surcharged heart. The Lord was pleased and proposed to confer any boon Dhruva might wish. Stunned by the excitement of the situation, Dhruva felt his tongue paralysed and left God to give what he chose. The Lord willed that Dhruva should be a throned monarch of the skies and reign fixedly as the Pole-Star.

The penance of Dhruva thus came to an end. Engaged with other boys in the hermitage of a great sage in the performance of holy rites and worship, he was discovered by his uncle Sumati the minister. A telling appeal by Sumati with special emphasis laid on the maternal griefs of Suneeti took effect. The boy at last consented to return home. Sumati, Dhruva and Narada, returned to the palace, and the sage Narada restored to the king, his pride and joy. Affectionate greetings and a universal rejoicing conclude the Drama.

I have endeavoured in this work to lay stress on some of the cardinal tenets of the Vedantic theology as expounded by Sri Madhwacharya. The duality of God and man, the reality of differences, the supremacy of godhead, the law of sins and punishment, all this I have tried to illustrate here and there.

An implicit observance of all the Sanskrit rules regulating Dramatic compositions has not been attempted. None of the Dramatis Personæ speak in Prakrit. The reason for not introducing Prakrit is chiefly this—that the Prakrit is not studied now even by men of scholarly attainments. A Sanskrit rendering has invariably to be appended to it, and therefore the prakrit portions are mostly surplusage.

Ancient Dramas do not seem to have adopted the English plan of distinct scenes to develop and set forth the plot of each act. In Sakuntala, for instance, each act is one continuous scene, in which actors come and go no doubt, but the stage is not wholly cleared of actors to give place to a wholly different scene of action and a different set of players. In this work, the English method of sharply-defined scenes is introduced as subdivisions in every act.

Without attempting any flights of rhetoric or imagination, I have endeavoured to rewrite an old pathetic story with as few embellishments as the exigencies of the stage seemed to necessitate. It is an humble contribution to literature, made in the hope and belief that any contribution however poor may be welcome at this critical juncture of its history—the Renaissance of Indian learning.

COIMBATORE, 5—12—05 } C. M. PADMANABHACHAR.

॥ ध्रुवतपः ॥

श्रीमन्मध्वागमाब्धेर्मतगुणमणिभिर्भूषितो भूतिपूर्वै
र्नानावर्णैः कवीन्द्रैर्विविधपदगुणैस्संस्तुतः श्रीपदाब्जः ।
कृष्णः पायात्क्षितीशादवमतमकरोद्यो ध्रुवं तत्पदांकं
तद्भक्त्या संप्रसन्नः स्फुरितनवरसैर्भारतीशार्चितो नः ॥ १ ॥

DHRUVA'S PENANCE.

ACT I.

May that Krishna, the adored deity of Bhâratee's Lord,—whose foot-lotus is the dwelling of Fortune—who is adorned with the valued gems of attributes culled from the Ocean of Sri Madhwa's Scriptures—who has been adored by prominent poets like Bhava-bhuti and others of manifold orders in diverse tongues and forms—and who elevated Dhruva humiliated by the king, to his own true position, greatly pleased by his devotion, protect us and grant to us an inspired knowledge of the nine poetic emotions.

मां पाहि कृष्ण सततं तव पादपद्म
युग्मं प्रपन्नमतिवेलमगाधबुद्धेः ।
सिद्धान्तसारभववार्धिनिमग्नमार्तं
माध्वं कृपानिलयसौधजपद्मनाभं ॥ २ ॥
शास्त्राम्भोधिरपारतो न हि जनैर्मन्दैः क्षमो लंघितुं
सन्तस्सन्ति कृपालयाः प्रकृतितश्शान्तिक्षमा भूषणाः ।
सर्वज्ञत्वमिहाच्युतत्वमपि नो धर्मद्वयं पुंगतं
सर्वागश्शमनीति नित्यविहिता प्राज्ञेषु मे सन्नतिः ॥ ३ ॥

नान्द्यन्ते सूत्रधारः ।

(नेपथ्याभिमुखमवलोक्य ।)

Oh Krishna, the abode of grace, the hero of the teachings of Poorna-Pragna, do thou protect me Padmanabha born in Soudha family—one who reposes trust ardently in the pair of thy lotus-feet forever—who is plunged in the sea of samsara and is afflicted.

The Ocean of sciences being limitless, is incapable of being crossed by people of limited intellect; learned men naturally adorned with patience and forgiveness are full of condescension. Omniscience and infallibility are neither of them attributes of humanity; my prostration is rendered always to the learned, as that destroys sins:

At the end of the benediction—the **Manager**—*looking behind the scenes.*

सूत्रधारः—आर्य किं सर्वं सन्नद्धं ? ॥

नटः—भाव सन्नद्धं भवच्छासनात् ।

सूत्रधारः— मारिष, पूर्णा खलु सभा संप्रतिपन्नविद्वन्मण्डिता। प्रीणयन्तु पात्राणि विदुषः कर्णामृतगीतैः भावगंभीराभिनयैः सुखावहभावैरभिमतोत्प्रेक्षालंकाररसैः आराधयंतु भवन्तस्सर्वे हृदयंगमया मंजुलवाण्या तथा यवनिकाविन्यासैर्हर्षावहनेपथ्यविशेषैः ।

विदूषकः— सभ्यबृन्दगानरसिकतायां मेऽस्तीषत्सन्देहः।

Manager:—Sir, is everything ready ?

Actor:—Sir, Ready under your orders.

Manager:—The gathering is full, adorned with learned men of acknowledged worth. Let the Dramatis Personæ please the learned men with songs as sweet to hear as ambrosia is to taste—with gesticulated action deep with import—with pleasure-giving Aesthetics–with the soothing quintessence of imagination and rhetoric. Let all of you do service with agreeable and tender speeches—so, with a variegated display of curtains and a pleasant assortment of scenes.

Vidhushaka:—I entertain some doubt regarding the taste in music, of the numerous men forming this assembly.

हौर्णीं भाषामधीत्य श्रितपरसमया: कांचनासक्तचित्ता
स्सच्छास्त्रं गर्हयन्त स्तउपपदमदाः बी यल् इत्यादिचिह्नाः ।
सीसं कर्णेषुरेषां द्रवणयुतमहो गीतसारो मनोज्ञो
नृत्यं तत्रापि दास्या वमथुकरमिमे नीरसास्ते नु सभ्याः ॥ ४ ॥

सूत्रधारः— वयस्य । मा दूदुषो मेधाविनः ।
गीतं नो गीतमत्थायदरसिकजनैर्गीतशास्त्रैकविद्भि
र्ह्युच्चैर्घुष्टं विरावो विकृतवदनतश्चेष्टितैर्हस्तपादैः ।
आवृत्तं श्रुत्यरम्यं सरिगमसहितं ह्यर्थशून्यं मृषोक्तं
संगीतं नैव मान्यं तदिह बुधजना दूषयन्त्येव धैर्यात् ॥

They having studied the English Language, and adopted foreign systems of thought, dislike the sacred shastras, proud of additions to their name: degree letters such as B. L. Alas! the sweet essence of music is arrow to their ears and molten lead; and dancing, especially of courtesans, is nauseating to them; these members of your assembly are verily men void of taste.

Manager:—Friend, do not censure intelligent persons. That music is indeed no music, which, being sung by unemotional persons having only a knowledge of music as a science, consists of a loud noise, a howl accompanied by a distorted countenance and shaken limbs (hands and feet); A repetition of mispronounced words jarring to the ear and conveying no sense, to the accompaniment of *sa. ri. ga.-ma.* is not at all music worthy of regard; and this, these sensible people boldly denounce.

अर्थगर्भितं सुस्वरकण्ठगीतमिमे ह्यतीवानुमोदेरन्नेव ॥

नटः—कतमं प्रबन्धमधिकृत्य सेवितव्याः ॥ माघभवभूत्यादीनपि दूषयन्त्यम् तेऽधिकोक्तिदुष्टाः कवय इति ॥

सूत्रधारः— अभ्यस्तहूणविद्यतयाधिगतसभ्यहृदयेन केन-चिद्रचितं नूतनत्रोटकं हृद्यं स्यात् क्षमापूर्णानां विदुषां ॥ किंच, सामान्यतस्सनातनधर्मेषूदासीनानामप्यधुनातावद्भागवतादिकथायामभि-रुचिरुत्पन्ना दृश्यते ॥ इयन्तु भगवतोत्तमकथा विवरीवरीति यथा पु-ण्यात्मा राजर्षिध्रुवो राजेन्द्रभोगावासभंगुरगतिं विहाय दुर्गसंचार-कान्तारे योगावागाहनिमग्नस्सन् यदुकुलतिलकं ददर्श;

They would certainly appreciate highly the Music that is pregnant with meaning and is sung by a sweet voice.

Actor.—With the aid of what work, are they to be entertained? These find fault even with authors like Magha and Bhavabhuti, that they are poets guilty of exaggeration.

Manager.—By one who, having had English Education knows the tastes of the assembly, a new drama (Trotaka) has been composed. It may be acceptable to the learned, full, as they are, of forgiveness. Moreover, even among those paying little regard, generally speaking, for duties laid down by antiquity, there is now clearly seen a new-born appreciation of narrations contained in writings such as Bhagavata. The present is a story (of Bhagavata) of one pre-eminent among the devotees of the lord. It sets forth how

बृन्दारकवन्दारुनुत श्रीरमण मन्दस्मित भक्तमन्दारसुन्दराननं श्रीनन्दसूनुं आपरोक्ष्येणास्तुवि, तत्पुरतोननर्त, आनन्दाश्रुसन्ततासारं शुश्राव, प्राप्तद्युस्थानतया बभूव धन्यः । एतादृशकथा विलासैस्सभां विनोदयाद्येति सर्वेषामिछा ।

नटः— । भाव । यथाशक्ति यत्नं कुर्मस्सभारञ्जनाय ।

संतुष्टास्साधवस्तेन भूयासुस्नेहवंचिताः ।
उत्तानपादराजोऽसौ द्वितीयामोहितो यथा ॥ ५ ॥

Dhruva the royal sage, of meritorious character, abandoned the *transitory* course of life in the pleasure rooms of a great King, and, plunging deep into the waters of Yoga in an inaccessible forest, saw face to face the ornament of the Yadu race, saw the charming smiling face of Lakshmi's Lord who, adored by the hymns of the Devas, forms a Kalpa tree of the faithful —worshipped the august son of Nanda in person, danced before him, shed torrents of joyful tears and *became blessed* by the attainment of a position in the heavens. By acting incidents like these on the stage, entertain the gathering. Such is the wish of all.

Actor.—Sir, we will endeavour to the best of our capacity to please the assembly.

Manager.—By that, good people will be satisfied, misled by partiality; like this King Uttanapada enchanted by his second **(wife.)**

॥ उपांकः १ ॥

हर्म्ये।

ततः प्रविशति, राजा, सुरुचिश्च । प्रतीहारः ।

राजा— प्रिये, किं सुभगं पतिगृहं ।

सुरुचिः— इह सन्ति सर्वाणि सुखसाधनानि । परन्त्वियं पूर्नमे आरोग्याय कल्पते ।

राजा— नूतनत्वादेवं भाति । इदन्त अवरोधगृहं । अयमन्तर्वेशिकः । इदं शय्यागृहम् । रासक्रीडास्थानमुद्यानम् । प्रिये यदि सेवकाः प्रतीहार्यः सौविदल्लाः दूत्यः सैरन्ध्रीप्रभृतयः किंचिदप्यधिक्षिपन्ति त्वां वद सपदि मां तत्क्षणं शिक्षयामि ।

Scene I. In the Palace.

Then enter King and Suruchi.

King.—Dear, is the husband's house comfortable ?

Suruchi.—Here there is every means of happiness. But this town does not suit my health.

King.—Being new, it seems so. This is your harem, this is its master. This is the bed room, this, the place of water sports—the flower-garden. Dear, if the servants, door-keepers, house-hold guards, messengers, and persons like the hair-dresser, misbehave towards you in the least, tell me immediately and I will punish, the very moment.

सुरुचिः— देव, कलादः नाद्याप्याभरणान्यानीतवान् । न जाने निमित्तं विलम्बस्य ।

राजा— रे सेवक, आवह झटिति रुक्मकारकं आभरणैस्सह ।

प्रतीहारः— यद्देव आज्ञापयति ।

॥ निष्क्रान्तस्सेवकः ॥

राजा—

संकल्पितं प्रिये तावत्तत्क्षणं ते ददेऽनघे ।
आनयामि नगान्तात्ते शार्दूलक्षीरमद्यवै ॥ ६ ॥

॥ प्रविशति सेवकः कलादश्च ॥

राजा— रे स्वर्णकार क्वाभरणानि ।

कलादः— देव, बहुशस्सन्नद्धानि । परन्त्वीषत्परिष्कृतिमपेक्षन्ते ।

Suruchi.—Your Majesty, the goldsmith has not yet brought the jewels. I know not the cause of delay.

King.—Look here, Sirrah, bring the goldsmith at once with the jewels.

Door-keeper.—As your Majesty commands.

[*Exit Servant.*

King.—Whatever is desired, my dear, I will give it to you that very moment, O you sportless one. Now I will fetch you even the tiger's milk from the mountain top.

[*Enter servant with the goldsmith.*

King.—Sirrah goldsmith, where are the jewels ?

Goldsmith.—Your Majesty, they are almost ready, but they require a little polish.

सुरुचिः— दर्शय तानि ।

कलादः— इयमुरस्सूत्रिका, प्रालम्बिका, ललाटिका, मेखला, इमे कर्णिके, इमावावापकौ, इदं केयूरं, पादांगुदं ।

राजा— त्वरया परिष्कृतानि भवन्तु ।

कलादः— यथाज्ञापयति देवः ।

॥ निष्क्रान्ताः ॥

॥ उपांकः २ ॥

शुद्धान्ते । प्रविशति सुनीतिः मन्थरा च ॥

सुनीतिः— सखि, किन्निमित्तमस्योद्विग्नवदनस्य, भर्तृविरहो वा, तद्विप्रलापो वा स्यादिति मे तर्कः ।

Suruchi.—Shew them.

Goldsmith.—Here is the necklace of pearls, the long gold necklace, the jewel of the forehead, here the belt, here are the earrings, these the bangles, this is the armlet, toe-ring.

King.—Let them be done up soon.

Goldsmith.—As your Majesty commands. [*Exeunt.*

Scene II. In the Ladies' chamber, Palace.

Enter Suneeti and Manthara.

Suneeti.—Friend, what is the cause of this troubled countenance ? I infer, it may be a longing for an absent husband or a disagreement with him.

मन्थरा— बाढं, सम्यगूहितं तत्रभवत्या, द्वितीयस्तावन्मे खेदमुत्पादयति । प्रार्थनीयःस्यात्खलु प्रथमः ।

अशनवसनहानिं नैव वीक्षे कदापि
वसति बहुलकष्टं नैव चिन्तास्पदं मे ।
अलसपतिविचर्या तस्यदुःश्राव्यवाक्यं
विगणितगृहकृत्यं चित्तशल्यं सदा मे ॥ ७ ॥

सुनीतिः—

कोपात्सञ्जायते कोपः प्रेम्णा प्रेमविवर्धनम् ।
त्वामेव दोषवत्वेन मन्ये पत्युश्च मन्यवे ॥८ ॥

मन्थरा— नैतादृशो मे पतिः ।

Manthara.—Yes, well inferred by your ladyship. It is the second that causes me trouble. The first is indeed to be wished for. Want of food and raiment I do not mind at all. A highly incommodious house is no matter of concern to me. The misconduct of an idle husband, his jarring words, and the affairs of a neglected household are so many permanent shafts imbedded in my heart.

Suneeti.—Anger is born out of anger; and love grows out of love. It is you that I consider to blame, as the cause of your husband's distemper.

दशति रदनपङ्क्तीर्नित्यसंबद्धकुभ्रू
स्सहजपरुषवाक्यस्ताडने सक्तबाहुः ।
सततगृहकृतौ मां श्रांतदेहां भृशार्तां
श्रमयति विपुलंसस्तेमशून्यो हृदन्ते ॥ ९ ॥

सुनीतिः— स्नेहाभावे किं गार्हस्थ्येन ।

माधुर्यं स्वरतालमेलनगतं वीणादिसंगीतके
सौन्दर्यं किल मेलने कुवलये ह्यामोदलौहित्ययोः ।
माहात्म्यं नृपसत्तमे यदि भवेद्वीर्येण युक्ता कृपा
गार्हस्थ्यं किल सार्थकं यदि भवेद्दाम्पत्यसौहार्दकम् ॥ १० ॥

Manthara.—Not thus is my husband. He bites the rows of teeth with eyebrows ever knit; and is by nature harsh in language, with arms intent on striking. Having no moisture within his heart, he distresses me much, me that am sorely troubled in mind and exhausted in body, by constant attention to house-hold work.

Suneeti.—What is the good of married life in the absence of (mutual) affection. In sweet music such as of veena, the melody consists in the concord of tune and time. In the lotus, its loveliness lies in the proper combinatian of fragrance with a roseate hue. In the King, (his) greatness is seen when grace is united with power. That house-hold is blessed where harmony prevails between the husband and the wife.

अनुव्रज मद्बोधनं । पश्येयं कथं न भविष्यति युवयोर्दृढस्नेहः ।

प्रभाते सद्गीतं वदनकचयोर्मण्डनाविधि
स्सदर्चा श्रीपादे हरिचरणयोर्नम्रसुधिया ।
सुरागैस्सल्लापः परिजनदया सत्कृतिरतिः
स्त्रियो यस्या भूयाज्जयति सदने सा सुचरिता ॥ ११ ॥

मन्थरा— (वेणीमण्डनं निरूपयन्ती) अंब, चिरादिवसंतावत्प्रष्टुमैच्छं । कथङ्कारङ्किलानुमोदितस्तत्रभवत्या प्रभोराज्ञो द्वितीयोद्वाहः सत्यां भवत्यांलोकविलक्षणसुन्दराङ्गिन्यां ।

Therefore follow my advice. Let me see how a firm affection is not established between you both. At dawn, a holy singing, then, a course of toilette, decorations of the hair and the face, a pious service at the feet of Sri (Lakshmi) with an humble and pious meditation of Hari's feet, a conversation with touching tenderness, kindness towards attendants, an eagerness to do what is good, whichever virtuous woman should possess these qualities, succeeds in her (husband's) house.

Manthara.—(*Dressing the hair*) Madam, for a long time, I wished to ask you how it was that permission was given by your ladyship for the second marriage of the lord the king, yourself of such extraordinarily charming features, being alive.

सासूया भवति प्रिया प्रियतमे कान्तान्यशङ्कास्पदे
रक्ताक्षी ललना भवेद्यदि पतिः पत्न्यन्तरे रक्तधीः ।
मन्ये नो भुवि शुद्धशीलवनितां त्वां वै विना काञ्चन
ह्युत्साहेन धवस्य तत्परिणये सम्मोददात्रीं ध्रुवं ॥ १२

सुनीतिः—

सखि किल जननी ते नन्दमग्ना नितान्तम्
यदि तव भविता चेद्वांछितार्थस्य लाभः ।
सुहृदभिलषिते नो जायते स्नेहतोषो
दयित पतिमुदा नो हृष्टता किन्नु चित्रम् ॥ १३ ॥

A wife becomes jealous if the dearest one is at all suspected about a stranger-lady. Every woman exhibits reddened eyes if her husband be devoted to a co-wife. Except you, I certainly know not of any virtuous woman in the world who would yield willing consent to her husband with alacrity for his marrying(again).

Suneeti.—Friend, your mother invariably feels immersed in joy, is it not, if the attainment of a desired object occurs to you. At the gratification of a friend, pleasure results to us owing to friendship. Is it then a wonder (for me) to be delighted at the joys of a beloved husband.

मन्थरा—

मोदते हि जनो लोके स्वार्थबुध्यैव सर्वदा ।

सस्यसंपत्प्रसन्तुष्टाः स्वलाभान्वेषिणो यथा ॥ १४ ॥

सुनीतिः—हले, नसर्वोऽपिलोक एवमेव ।

सुदिनेदर्शनाद्भानो र्नीरजं भुविसस्मितं ।

प्राणिमात्रास्तथातृप्ता स्तुष्टवक्त्रविलोकनैः ॥ १५ ॥

लोके सन्ति स्म सन्तश्शिबिनृपतिसमास्सर्वलोकोपकारा
निष्कामप्रेरिता ये सकलजनमुदिस्वीयतां लक्षयन्ते ।
सन्त्येवं दुःखितास्ते निकटजनमुदा सर्वदोत्कण्ठतप्ताः
नीरक्तांगाश्च खेदादसहनमनसा क्षीणपुण्यास्सुनिन्द्याः ॥ १६ ॥

Manthara.—In the world, a person rejoices as a rule from a selfish consideration, as men rejoice at the luxuriance of a plantation in expectation of their own profit.

Suneeti.—Friend, the whole world is not like this. On a fine clear day, the lotus here below smiles at the sight of the sun. Likewise all creatures are comforted to see a delighted countenance. In the world, there are pious men rendering service to all out of pure disinterestedness, like the King Sibi, viewing the joys of everybody as their own. Similarly there are others sinful and despicable who grieve and pine away at the joys of a neighbour and are jaundiced in body owing to an envious disposition.

मन्थरा—

तथापि दुर्लभा भार्या सकलत्र प्रियानघे ।
का यतेत स्वनाशाय सपत्नीप्रीतिकांक्षया ॥ १७ ॥

सुनीतिः— इदं न सकलत्रहितार्थं । परन्तु
पत्युर्हितकरी नारी पतिप्रेमास्पदां सदा ।
प्रीणयत्येव पत्यर्थं तद्बन्धुनिवहंयथा ॥ १८ ॥

मन्थरा— अंब, यद्यपि युक्तियुक्तं तव वचनं । परन्तु न जाने कदाप्यास स्नेहभावः कुत्रापि तवेव सुरुच्यां ॥

Manthara.—Notwithstanding all this, O, you spotless one, that wife is rare who loves a co-wife. What woman will strive for her own ruin in order to secure happiness to a rival.

Suneeti.—This is not for the happiness of the co-wife; but the woman who strives for the happiness of the husband always befriends, for the sake of the husband, one who is the object of his affections just as she does, his circle of relations.

Manthara.—Madam, no doubt your words are reasonable. But I know not that there ever was friendship anywhere like yours towards Suruchi.

सूनीतिः—

स्वामी वैकुण्ठवासी जयति हरिरसौ क्षेत्रयुग्मेन साकम्
कुन्तीमाद्र्यौ तु पाण्डोरहमहमिकया याचमाने स्वमृत्युम् ।
साध्वी रामा सुरूपा सकलगुणयुता दिव्यतेजोमलांगी
ह्यहो साम्राज्यभुक्तेर्मम सुरुचिरियं श्रीविलासाय पात्रम् ॥१९॥

मन्थरा— (अलङ्कारविधिं समाप्य, प्रकाशं) शुद्धान्तःकरणायास्सर्वदा ते मङ्गलानि भवन्तु। गच्छामि सुरुचेस्सकाशं ।

इति प्रस्थिता ।

सुनीतिः— सखि इयं पत्रिकाप्रभवे प्रेषणीयास्ति ।

मन्थरा— नयाम्यविलंबं प्रभवे ॥

॥ निष्क्रान्ते ॥

Suneeti.—Our lord Hari residing in Vaikuntta glories with a couple of wives; Kunti and Madri (wives) of Pandu vied with each other in courting death. This virtuous and beautiful lady, *my* Suruchi of spotless figure and heavenly light, possesses every good quality, and is fit to enjoy sovereignty as the pet of Fortune's dalliance.

Manthara.—(*Finishing the toilette,*) May good always befall you, virtuous-hearted as you are. I go to attend on Surichi (*so she starts.*)

Suneeti.—Friend, this letter has to be despatched to His Majesty.

Manthara.—I will carry it without delay to His Majesty. [*Exeunt.*

उपाङ्कः ॥ ३ ॥

राजसभा ।

प्रविशति राजा सुमतिः (सचिवः) विदूषकश्च ।

राजा— सुमते, सम्यग्जानीमो भवन्नाम्नोऽन्वर्थतां । अथ ब्रह्मक्षत्रियवैश्यशूद्राः स्वोचितवर्णाश्रमधर्मकर्मनिरतास्सुखिनो वर्तन्ते ॥

सुमतिः— प्रभूणां प्रभावात्सर्वे जनाः ऋजुमार्गगामिनस्सर्वैश्वर्यसंपन्नास्सुखिन आसते ॥

राजा— सखे चिरकालं राजकार्येष्वनुदिनमनारतचिन्तान्वितकर्मभिश्श्रान्ता वयं ॥ इच्छामस्तावदीषद्विश्रान्तिं ॥ सति भवादृशे

Scene III. Durbar Hall.

Enter King, Sumati (minister) and Vidhushaka.

King.—Sumati, we know well how appropriate is your name. Are the Brahmins, Kshatriyas, Vaisyas, and Sudras, happy in the fulfilment of the duties and conduct belonging to their caste and order.

Sumati.—Under your Majesty's sway, all the subjects pursue a straightforward course, are blessed with wealth of every kind, and are happy.

King.—Friend, for a long time, by constant attention day after day, to the anxious duties of a sovereign, we feel exhausted; we wish for some rest. Having an excellent and intelligent

विचक्षणे मन्त्रिवर्ये को वा स्यादवसरो विचारस्येति समालोच्य बभूविम समाहितमनसो न कापि क्षतिर्भूयाद्भवति राजभारन्यासेनेति ।

विदूषकः— (स्वगतं)

अपास्यति पदं राजा युवतीनेत्रमोहितः ।
विश्रान्तिर्दुर्लभा तस्य कुमारी तद्युजांतरे ॥ २० ॥

सुमतिः— सम्यगालोच्यतां प्रभुभिः

तारुण्यं किल भासते तव तनौ शोभा हि दिव्या प्रभो
पालित्यं न च दृश्यते शिरसिजे किञ्चित्तथा गुंफयोः।
किं वा लोकजना वदेयुरनिशं शूरस्स्वधर्मं त्यजन्
सौधान्ते विहरत्यसाविति गिरा तीव्रं मनस्ताम्यति॥ ११ ॥

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minister like you what occasion is there for concern? So thinking, we felt satisfied that there would be no harm in laying the burden of the kingdom upon you.

Vidhushaka.—*(To himself).* The king forsakes the kingdom under the spell of a damsel's eye. Rest is however difficult for him to obtain (tossed) between two fine lasses.

Sumati.—Let my lord think it over well. O king, youth shines in your person; the lustre is indeed divine. There is not a streak of grey in the hair of the head nor such in the whiskers; Alas! would not people say that a brave warrior is sporting within the palace having abandoned his duty? My heart is sick to think of it.

देव सेवकोहं प्रभोराज्ञा प्रमाणं ।

विदूषक:— (स्वगतं) स्खलद्वचनवान् सुमतिश्चिरायति स्पष्टतो वक्तुं ।

राजद्वयं राष्ट्रविनाशहेतु:
वैद्यद्वयं रोगिविनाशहेतु: ।
वकील्द्वयं व्याज्यविनाशहेतु:
भार्याद्वयं भर्तृविनाशहेतु: ॥ २२ ॥

राजा—सर्वोऽपि प्रपञ्चव्यापार: सुखदु:खजाग्रत्स्वापपरिवर्तनवानवगम्यते। श्रमानन्तरं स्वापो निर्मिताशेषजन्तुसाधारण: तस्मान्नकरिष्याम: किञ्चिदपि निन्द्यमनेन। जाग्रतो भूत्वा अस्मत्प्रतिनिधितया

Your majesty, I am only a servant; my lord's commands are to be obeyed.

Vidhushaka.—The minister falters and hesitates to speak out clearly. A double sovereignty leads to the ruin of a country. Two doctors accomplish the patient's death. Two lawyers cause a client's ruin, and two wives, the destruction of a husband.

King.—All the affairs of the world are governed by an alternate succession of pleasure and pain waking and sleeping. Sleep after fatigue is a feature common to all sentient creation. Hence we shall be doing nothing blameable at all by this. Be watchful and as our repre-

पुनराज्ञावधि धर्मपरिपालनं करोतु भवानित्यस्मदिच्छा शास्तिश्च ॥ (शिष्टि: वा)

सुमतिः— यद्देव आज्ञापयति

राजा— इयं मुद्रिका । (इति ददाति)

सुमतिः— अनुगृहीतोऽस्मि । (निष्क्रान्तः)

विदूषकः।— राजन्, अवदधर्थ स्कन्धदेशाद्भूभारं । इतःपरं वेदान्तविचारेषु सत्कालक्षेपं यथेष्टं कुर्वाणो वैराग्यभाग्येषु रममाणो राजर्षिर्भूत्वा तदनन्तरं विश्वामित्रवद्ब्रह्मर्षिर्भवितुमुद्यम इति तर्कयामि ॥

राजा— सखे को वा वसिष्ठः ब्रह्मत्वप्रदानाय मह्यं ।

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sentative until further orders, conduct the administration. Such is our wish and behest.

Sumati.—As your majesty commands.

King.—Here is the seal. [*So saying gives.*

Sumati.—I feel honoured. [*Exit.*

Vidhushaka.—O! king, you have lifted down the burden of the kingdom from your shoulders. Hereafter, I presume that your endeavour is, by spending time in the studies of Vedic philosophy to your heart's content and indulging in the reveries of a wholesale renunciation, to become a 'Rajarshi' and then a 'Bramharshi' like Viswamitra.

King.—Friend, who then is the Vasishta to confer on me the title of 'Bramharshi'.

विदूषकः— अस्म्यहं ब्राह्मणोद्धः । वसिष्ठवद्ददामि तुभ्यं प्रमाणपत्रिकां ।

राजा— वयस्य नाहमद्यापि स्थविरः नापि गलिताङ्गो दशनशून्यवदनो वेदान्तविचारारंभणाय । तेषां खल्वधिकारो वेदान्तेषु ।

विदूषकः— तर्हि किन्निमित्तमधिकारपरित्यागस्य ॥ अहो द्वितीयोद्वाहजन्यासंख्येयकलहव्यवहारसमाधानाय धर्माध्यक्षतां स्वीकर्तु स्यान्नाम राज्यन्यासः

निक्षिप्य सर्वविभवं सचिवेऽधिकारं
मुक्तोसि कष्टनिवहैर्व्यवहारदंशैः ।

Vidhushaka.—I am an eminent Brahmin. Like Vasishta I will give you the diploma.

King.—Friend, I am not an old man yet, nor one whose limbs have shrunk, or whose mouth has lost the teeth, so as to be qualified for commencing an inquiry into Vedanta. Verily it is they that are qualified for it. (*Vedanta*).

Vidhushaka.—Then what is the reason for abdicating office ; Oh ! the abandonment of the kingdom is probably for the purpose of accepting judicial duty as the arbiter of the criminal and civil litigation cropping out of the double marriage.

Having deposited all authority and dignity in the minister, you are freed from a host of troubles, from the torments (bitings) of pub-

न्यायाधिपो धरति को नु च शास्ति दण्डं
ह्युद्वाहयुग्मकलहेषु तु ते गृहांते ॥ २३ ॥

राजा— किं कारणं कलहस्य । अवरोधललामभूते मे भार्ये । द्वित्वेऽपि नयने श्रवणे वा परस्परं न विसंवदतः। वैद्यत्वेप्यश्विनौ नायुध्येतामिति लोकप्रसिद्धं ॥

विदूषकः।— वयस्य किं सुन्दरी सुरुचिः ।

राजा— त्रिजगन्मोहकसौन्दर्यपुञ्जा सा ॥

विदूषकः— भार्या रूपवती शत्रुरिति श्रुतं हि भवता। पठाम्यहं द्वितीयभार्या रूपवती परमशत्रुरिति ॥

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lic affairs. But who is indeed the judge that wields the rod of authority inside your house, in respect to the quarrels of both your wives ?

King.—What is the reason for quarrel ; my wives are the ornaments of the harem. Eyes and ears that exist in pairs don't quarrel with each other. It is a matter of world-wide renown that the Aswins don't quarrel, physicians though they are:

Vidhushaka.—Friend, is Suruchi a beautiful woman?

King.—She is a combination of all that is lovely calculated to enchant the 3 worlds.

Vidhushaka.—Have you heard that a beautiful wife is in truth a foe ? I read it "a junior wife that is beautiful is a formidable foe ."

राजन्द्वितीयभार्याभि
विद्धि नष्टान्बहून्नरान् ।
अध्यूढास्त्रस्तबाष्पैर्ये
स्यन्दिताश्शर्करा यथा ॥ २४ ॥

राजा— सखे । कुत इयं नीत्यभिज्ञता ॥ माधव्य, किमस्ति ते परिचयस्सामुद्रिकायां ॥

विदूषकः— अपूर्वं किल मदनाधिगतं शास्त्रं ॥

राजा— उच्यतां तर्ह्यस्य जन्मनः पुत्रलाभोऽस्ति वा नवेति (इति हस्तं दर्शयति)

विदूषकः—

क्ष्वेडं तीव्रं फणिफणरदाच्चन्द्रहासान्निशातं
मार्याः क्रौर्यं द्विरदमनसो दीर्घवैरित्वमेव ।

King, know that many are the men ruined by their junior wives—They have melted away (dissolved) like sugar by the tears shed by the first-wedded ones.

King.—Friend, whence is this great knowledge of practical philosophy ! Madhavya, have you an acquaintance with palmistry.

Vidhushaka—Rare indeed is any science unknown to me.

King.—Then tell me if this horoscope *(life)* is blessed with sons or not. [*So shows his palm.*

Vidhushaka.—Bitter poison from the tooth of the hooded serpent, sharpness from the blade of the sword, hardheartedness from plague and

मिश्रं कृत्वा विधिरकृतहृत्क्रोधरूपं विमातु

स्तस्मान्नार्थ्यो नृपवर सुतः स्यात्स्पृहाजीविते ते ॥२५॥

राजा— सर्वथा भ्रान्तोऽसि । नबिभेम्येतादृशमनर्थं मद्गृहे साध्व्यौ मे समं किलासाते प्रीत्या मयि ॥

विदूषकः— तितिक्षस्वाहितमपि तथ्यं वक्ष्यामीति ।

मा कुरु सेवां मा कुरु सेवां नारीसेवां भूमिपते ।

स्त्रीजनसेवा कलिमलकलुषा खलजनयोग्या भूमिपते ॥

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long-enduring revengefulness from the mind of the elephant——verily by combining these together the creator formed the heart of a stepmother a personification of wickedness; therefore, eminent king, a son is not to be desired if you have any attachment to life.

King.—You are altogether mistaken. I do not fear such a disaster in my house. My virtuous ladies entertain equal affection for me.

Vidhushaka.—Excuse me, that I state the truth though it be unpleasant.

Do not render homage to women! do not O! king of the globe! The worship of women is tainted with the sins of kali and becomes the wicked alone, O king of the globe.

एका महिला कण्ठे बद्धा हन्यात्पुरुषं भूमिपते ।
द्वे वा नार्यौ कण्ठे बद्धे किं कुर्यास्तां भूमिपते ॥ २८ ॥
अर्धं देहं पूर्वं दत्वा शिष्टं ह्यधुना भूमिपते ।
शेषाभावाद्राज्यं त्यक्त्वा स्त्रैणस्स्यास्त्वं भूमिपते ॥
(कर्णं दत्वा) अवरोधसेवका प्रवेशं प्रार्थयति

राजा— आगच्छतु चेटी ।

(ततः प्रविशति मन्थरा)

मन्थरा— जयतु जयतु देवः । प्रभो इहेयं पत्रिका सुरुच्या प्रेषिता स्वीकरोत्वायुष्मान् । इयं प्रभूणां प्रथमसत्या प्रेषिता । आज्ञां प्रार्थये ॥

A single dame hung round the neck, will kill a man, O Lord of the globe. What will two women *not* do, tied to the neck O king of the globe; Having already parted with half your body, and now given up the remaining half, O king of the globe, you have nothing left to yourselves and therefore having abandoned the kingdom you are the absolute property of women, O king of the globe.

(*Listening*) the servant of the harem prays for entrance.

King.—Let the servant come.

Enter Manthara.

Manthara.—May your majesty be victorious,—be victorious. Lord, here is a letter from

विदूषकः— नवीनाचारानुधावन्त्यौ नामस्त्रियौ। नारीपाठशालाभ्यस्तविद्याविनोदिन्यौ दृश्येते॥ रहस्यं स्यादिदं अन्तर्हितो भवामि

राजा— सखे न किञ्चिदस्ति रहस्यं भवच्छ्रवणानर्हं। पठेव पत्रिके।

सुरुचेः पत्रिका।

आसन्नो हि महीयान् सुरभिस्सहकारमञ्जरीप्राणः।
कूजति कोकिलसंघः कुतूहलोत्तेजितैर्गीतैः॥ २९॥
मंदं धमति समीरः शीतार्द्रो यव्वनाग्निसंदीपः।
गायति भृंगवरो मे शिरोरुहे मल्लिकासूने॥ ३०॥
भूषाभारविलासै गायंत्यङ्गना रुचिरवासास्ते।
सालेताहि रसाले मनोजनिस्स्वागतं गीतं॥ ३१॥

Suruchi. May your majesty accept it. This is a letter sent by your majesty's Senior Queen. I pray for orders.

Vidhushaka.—The ladies apparently follow the modern fashion. They both appear to be luminaries of learning educated in a woman's College. This may be a secret. I shall retire.

King.—Friend, there is no secret you are unworthy to hear. Let us read the two letters:

Suruchi's Letter.

The August spring is at hand—the life and soul of the mango tendrils. The kokil (cuckoos) birds sing in numbers with melodies of excited enthusiasm.

आवां सूक्ष्मशरीरैः प्रेम्णा बद्धे पते हि बिसबंधैः ।
माधवमन्मथमहिमा करोति वज्रं नु बिसबंधं ॥ ३२ ॥
शुद्धान्तं ह्येहि गृहं वामा ते स्थास्यति मोहनिमग्ना ।
रुद्धोपि पाहि नृपते राकेन्दुश्शोभते रात्रौ ॥ ३३ ॥

सुनीतेः पत्रिका ।

यदि भवति विरामो राजकार्येषु किंचि-
द्यदि चरति दया ते भक्तिपूर्णे कलत्रे ।

Gently blows the wind, cool and moist, stirring up the flame of youth. The prince of bees sings within the Jasmine flowers in the hair of my head.

With a sportive display of heavy jewelry, the damsels charmingly clad, are singing away under the mango tree, a welcome song to Love (*Cupid-mind-born*). My lord, we are tied together in our subtle bodies by love, with ropes of lotus-thread. The prowess of Spring and Cupid combined, makes the bondage of lotus-thread strong as thunderbolt. Come to our chambers ; your beloved lady waits, steeped in infatuation. Obstructed as you may be, still save me O ! king ; the full moon shines at night.

Suneeti's Letter.

Should there be any leisure snatched in the discharge of royal duties ; if any tenderness be spared for a wife filled with attachment,

परगुरुसुहृदं त्वां दैवतं तारकं मे
सविनयमभियाचे दर्शनार्थं प्रिया ते ॥ ३४ ॥

विदूषकः— कथं नियोजयस्यात्मानमनयोस्तत्रभवत्योः ।

राजा—अस्यामवस्थायां यदि स्यां युवतितरापक्षपाती तदा सर्वथा निन्द्यो भवेयं चाटुभाषया वञ्चितोऽयमिति । गच्छामि सुनीतेश्शुद्धान्तं ॥

॥ निष्क्रांतौ ॥

॥ उपांकः ४ ॥

॥ उद्याने ॥ प्रविशति सुरुचिः पुष्पशयनस्थिता मन्थरा च ॥

मन्थरा—अम्ब, अपि सुखायते ते आर्द्रव्यजनवातः। न सुखश

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then I, your fond wife approach you, my noble preceptor, friend, god, and saviour, with a respectful prayer for a visit (an interview).

Vidhushaka.—Between these two respected ladies, how do you dispose of yourselves.

King.—Under these circumstances, if I be partial to the younger one I may incur censure 'that the man was beguiled by amorous language'; I go to Suneeti's apartments.

[*Exeunt.*

(Act I.) Scene IV.

In the flower garden, Enter Suruchi (on a bed of flowers) and Manthara.

Manthara.—Madam, is the breeze of the moist fan

यितमभूद्रात्राविति तर्कयामि । किन्निमित्तमसौख्यस्य ॥

सुरुचिः—कथं स्यात्सुखस्वापः अत्यन्तदौर्भाग्यपीडिताया मे ।

मन्थरा— शान्तं पापं । वदनं जलैर्बहुवारं प्राक्षाल्योच्चरितव्य-दिव्यमंगलनाम्नी तत्रभवती भट्टिनी । भुवनकल्याणप्रदात्रीं कथम-नुचरेदमङ्गलं दारिद्र्यमिव श्रियं ।

सुरुचिः— अयि कुत्रास्त आर्यपुत्रः ।

मन्थरा— कथमहं जानामि । सुनीतिपार्श्व एव स्यात् ।

सुरुचिः— कथमेतदूह्यते ।

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comfortable? I presume that there was no sound sleep over-night. What is the cause of the indisposition.

Suruchi.—How could there be sound sleep to me afflicted as I am by gross misfortune?

Manthara.—The evil be averted! Your exalted grace posssesses such a blessed name that one has to wash one's mouth many times with water before pronouncing it. How can misfortune approach one who confers fortune on the world—as if poverty should visit the goddess of wealth (*Lakshmi*).

Suruchi—Woman, where is my royal husband?

Manthara—How do I know. He must be by the side of Suneeti.

Suruchi.—How is this inferred?

मन्थरा— तन्मे रहस्यं न प्रकटीकरोमि ।

सुरुचिः — अयि हण्डे नन्वददाः पत्रिकां मे आर्यपुत्रस्यैव हस्ते ॥ स्वीचकार किल तां सः ।

मन्थरा— यद्यप्याददात्प्रभुः । परन्तु (इत्यर्धोक्ते)

सुरुचिः— समापय वाक्यं किं ददर्शिथ तत्र भवति मदनभिमतं ।

मन्थरा— पैशुन्यं बहुगर्हितं गरलवत्सत्यं वृजे सर्वदा
काङ्क्षेनैव निवेदनं रहसि यत्ताभ्यां मुहुर्व्यञ्जितं ।
सख्यं यद्यपि मे प्रचोदयति मां कर्तुं स्फुटं चेष्टितं
निष्कापट्ययुता त्वमीदृशमहानिन्द्यं तयोः कैतवं ॥ ३५ ॥

Manthara.—That is my secret; I won't reveal it.

Suruchi.—You wench, did you deliver the letter into the hands of my husband direct? He received it, did he not?

Manthara.—No doubt, he received it; but (*stops short*).

Suruchi.—Finish the sentence; what did you see in the honoured personage hostile to me?

Manthara.—Talebearing is highly detestable and truly do I avoid it always like poison: I do not wish to publish what in secret manifested itself many times between them: No doubt, my friendship induces me to expose their conduct. You are a guileless woman and their wile is so blameable.

सुरुचिः— हले न मद्विषये शंकनीया कर्णेजपता ॥ पैशुन्यभीरुतया यदि मौनमाचरसि तर्हि किं ब्रवीषि विश्वासघातिनी भविष्यसीत्यस्य ॥

अधीत्य त्वां दीर्घं तव निपुणतां चारचरिते
निनाय त्वां शुल्कां पितृसदनतो भर्तृसदनं ।
चिरं भूत्वा चाराकथमियमभूत्पुण्यतमधीः
सहावासात्तस्याह्यधिगतमयि द्रोहचरितं ॥ ३६ ॥

मन्थरा— जातामर्षा भवेन्न भट्टिनी
सापत्न्यं पतिभार्ययोस्तदथवा पत्न्योः क्वचिद्रोषतो
मन्तव्यं न चिरंतनं हि सुरुचे मध्यस्थितैस्सेवकैः ।

Suruchi.—Woman, so far as I am concerned, there is no room for suspicion that it may be tale-bearing. From fear of tale-telling, if you keep silent, then what say you to this that you become a violator of trust.

After studying long your skill in acting as a spy I brought you as a dowry from my father's house to the husband's. You having acted as a spy for a long time, how came about this highly meritorious resolve? Wench, by association with her, ingratitude has been learnt in truth :

Manthara.—May your grace not be offended !

Disagreement between a husband and a wife or again between rival co-wives arising sometimes from anger, should not be viewed as

किं तन्मे यदि लेखनं तव पतिर्धिक्कृत्य तत्पत्रिकां
स्वीचक्रे च मुहुस्तुतोष भरितः प्रीत्या चुचुंबाशु तां ॥३७॥

सुरुचिः— हण्डे, किं तत्ते प्रतिमासं वेतनं मे स्वीकृत्य मदभिमतकार्यमनादृत्य स्वैरं चरणे यद्यनुज्ञातासि । गच्छ तावत्सपदि गृहात् । न जज्ञावेतादृशीत्वमिति ॥

मन्थरा— भीत्यैव प्रेरितं मे वचः । नेयम् तव सभार्या साधारणा ।

सुरुचिः—किं कुर्यात्तवानिष्टं सा सत्यां मयि चक्रवर्तिप्रियायां राज्ञ्यां ।

मन्थरा— राज्ञीति तथ्यं । प्रियेत्यत्र तु संदेहः ।

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enduring, O! Suruchi, by strangers and subordinates: what is it to me if your husband despised the letter, accepted her epistle and kissed it at once many a time out of love filled with joy:

Suruchi.—Woman, what is it to you, if drawing pay month after month, you be allowed to go about as you please, neglecting the service I wish you to perform. Clear out at once from my house. I did not know that you were of this stuff:

Manthara.—My words were prompted only by fear. Your rival is not an ordinary person ;

Suruchi.—What harm could she do to you while I am here the beloved consort of the emperor.

Manthara.—True, a consort; as to 'beloved', there is however a doubt.

सुरुचिः— कथमिदं ज्ञातं त्वया । उच्यतामविलंबं ।

मन्थरा— लेखं दृष्ट्वा विकृतवदनतस्तैलपानादिवासौ
चिक्षेपेमां बहुपरिभवात्पत्रिकां विप्रकृत्य ।
हास्यात्तस्यै न्यवददपि तां लेख्यगां सङ्गतिं च
कामिन्यास्ते कितववचनं निष्फलं सा जहास ॥ ३८॥

सुरुचिः— जहास किल । धिगस्याश्चर्या ॥

हसनमुदितबाष्पं रोदनं कारयामि
नयनपतितनीरैः क्षालयिष्यामि हस्तं ।
अवददपि हि मां सा कामिनीं नीचभावा
पतिजनि सुखलेशान्मोचयाम्याशु दृप्तां ॥ ३९ ॥

Suruchi.—How was this ascertained by you ? Let it be mentioned without delay.

Manthara.— On seeing the writing, his face became wry as if he had swallowed oil ; he squeezed and threw down *this* letter with great contempt. In ridicule he revealed the contents of the letter to her ; she laughed that the cunning words of an amorous lady (*i.e.* yourself) proved fruitless.

Suruchi.— She laughed , did she ? fie upon her conduct !

I will convert her tears of laughter and merriment into weeping. I will make her wash her hands with the tears of her eyes. She of low passions said, is it not ? of me that I was amorous. I will release the elated woman soon from every enjoyment

मन्थरा— अम्ब व्यर्थोऽयं शपथः स्यादनर्थहेतुः। प्रतिसंहरप्रतिज्ञामसंभावितपूरणां ॥

सुरुचिः— कालस्तावत्प्रकटीकुर्यात्। किमवददार्यपुत्रोऽस्मिन्नवसरे ॥

मन्थरा— न किमपि ॥

तुनाव राजा सकलत्रलेखनं
ह्यवाद वाक्यं सखि ते जुगुप्सितं।
ददंभ सा दर्पविमूर्छितारमा
प्रधानराज्ञी दयितेडचभावना ॥ ४० ॥

सुरुचिः— (विषादं निरूप्य। चिन्ताक्रान्ता) (उद्यानान्तरे कौचित्स्त्रीपुंसौ लतांतरे गतौ)।

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derivable from a husband:

Manthara.— Madam, this vow is vain; it may lead to disaster; withdraw the resolve, being impossible of fulfilment.

Suruchi.—Time will prove it; what did my husband say under the circumstances?

Manthara.—Nothing; The king praised the writing of the rival queen and used language quite revolting to you. That charming lady became giddy with arrogance and elated as the chief queen whose sentiments were appreciated by the beloved.

Suruchi.— (*manifests anguish and thinking*).

(*In another part of the flower garden a man and woman disappeared among the creepers*).

मन्थरा— अपि श्रुतं देव्या । वस्त्रपर्णमर्मरस्वनितं संफुल्लप्रमद-वनवल्लीशाखान्तरेषु पश्य । तावासाते चूतब्रध्ने रहस्यवार्ताविनोदिन्यौ समिन्धमानेऽपि दिवाकरे व्योम्नि ॥

सुरुचिः— रूपाजीवा हि सा सुनीतिः । न कापि साध्वी एवं मध्यान्हे विहारातुरा । कथमेतत्तस्य राजकार्यातिपातराहित्येन रामावि-लासस्याद्यावकाशो ऽभवत् ॥

मन्थरा—आश्चर्यं न ज्ञातं देव्या । निक्षिप्तं खलु राज्यं सुनीतिभ्रातरि सचिवे सुमतौ ह्यस्तनादिवसे तस्या उद्बोधनेन । अवगतोऽयं वृत्तान्तो मया माधव्यात्प्रयासेन चतुरमार्गेण । आस्तामिह भवती । स्थित्वा विट-

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Manthara.—Was it heard by your grace, the rustle of dress and leaves among the creeper branches of the blooming arbour? Look, they are resting at the foot of the mango-tree in the ecstasy of private conversation though the sun is shining bright in the sky.

Suruchi.— That Suneeti is indeed a courtesan; no virtuous woman will in broad day-light thus indulge in amorous sport. How is it that without being occupied in royal duties he has got the leisure to play with women?

Manthara.— It is surprising that it is not known to your grace. The kingdom was in fact entrusted with the minister, the brother of Suneeti, only yesterday, at her instigation; I got this information from Madhavya with

पांतरेषु निशम्य वार्तां निवेदयामि (इति गत्वा कतिपयनिमिषानन्तरं न्यवर्तत ।)

सुरुचिः— आले। किं त्वया श्रुतं दृष्टं वा

मन्थरा—

पुष्पाढ्ये शयने नवे परिजनैस्सर्वैर्मुहुस्सेविता
शेते भर्तृमृदूरुबालिशवरे बिब्बोकधाम्नाऽबला ।
अध्यूढा बहुभाग्यशीलवनिता तेजोमयी कामुकी
तत्रास्ते सुखवारिधावमितके मग्नाकृतार्थां हि सा ॥ ४१
विक्रीडाविनियुक्तमानसयुते रासोत्सवे ह्यद्यते
गन्तारौ यमुनातटं पुलिनके चन्द्रोदये क्रीडितुं ॥

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difficulty and by tact ; let your lady-ship remain here. I will bring news after hiding myself among the trees and listening. (*so going, she returned a few minutes later*).

Suruchi.— Friend, what was it seen or heard by you?

Manthara.— On a fresh bed strewn with flowers, abundantly served by all the attendants, lies the tender woman, bright with the lustre of youth, reclining on a fine pillow furnished by the soft thigh of her husband. The senior queen is a highly blessed lady shining and amorous; there she is, immersed in a limitless ocean of joy, her heart's wishes fully gratified. They have bent their thoughts upon sports arranging a water excursion. They

सन्नद्धा बहुकन्दुकाः प्रमदया रन्तुं तदा यौवतै
राह्वानं च विना यदीक्षणकृतौ वाञ्छा त्वया गम्यतां ॥ ४२ ॥

सुरुचिः— (सरोषं) रात्रौ युवतीनां विहारसमये तावदनाहूता गत्वा तासां रजकतया वस्त्रधावनक्रियायामथवा मार्जनक्रियायां परिचारकतया नियोजयसीव भाति। अयि क्षते क्षारं प्रक्षिपन्ती न भव॥ किं कर्तव्यमधुनेति नाधिगतं। जानामि विमलां भवन्मनीषामेवमादिविषये। वद किन्नूचितं ।

मन्थरा— वक्ष्यामि यदि भवसि प्रतिभूर्मे जीवितस्य

सुरुचिः— भवामि। को वात्र संदेहः ।

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propose visiting the banks of Yamuna for playing on sand, in the moonlight. Numerous balls have been secured for the bevy of damsels to play with. If without invitation you wish to see, you may go.

Suruchi.— (*Furious*) you seem to direct that going uninvited when the young women may be playing at night, I am to wash their clothes as their washerwoman or cleanse the floor as their maid-servant. Wench, don't add insult to injury (*pour brine into an ulcer*). I do not understand what should be done now. I know your clear head in such matters. Say, — what had better be done.

Manthara.— I will tell you if you stand surety for my life.

Suruchi.— I do, what doubt is there ?

मन्थरा— यथासंकल्पितं तथैव कर्तव्यं मन्ये। सुनीतिविवास एव कारयितव्यो यदि स्यात्प्रसादो राज्ञो भवत्यां।

सुरुचिः— पश्येयं कथं वा दुर्लभस्स्यादयमिति ॥

॥ निष्क्रान्ते ॥

उपाङ्कः ॥ ५ ॥

सौधे।

प्रविशति राजा सुरुचिश्च ।

राजा— प्रिये रात्रौ तावद्दुस्स्वप्नकातरो भूत्वोन्निद्रोऽभवं। सपदि सभृशमुत्थायापृछं पार्श्वस्थां सुनीतिं । समाश्वास्य मां न किञ्चिदिति पुनश्शयाना बभूव सा। प्रत्युत्पन्नमतित्वा त्वां पृच्छामि।

Manthara.— I think you must carry out your resolve. The banishment of Suneeti should be accomplished if you possess the King's favour.

Suruchi.— Let me see how this is difficult to attain.

Exeunt.

Scene V. palace.

(Enter King and Suruchi.)

King.— Dear, I became sleepless last night, disturbed by a bad dream. I suddenly woke up and asked Suneeti who slept by my side. She pacified me saying that it meant nothing and lay down again. I ask you as you are so ready-witted.

सुरुचिः— (सरोषं) किं मे प्रतिपद्विमलतरा सुनीतेरपि । अपि मे सान्निध्यं हिततरमार्यपुत्रस्य सुनीतेस्सकाशात् । अप्यहं धर्मपत्नी सुनीतिवत् । पृच्छत सुनीतिमेव पुनः । न ह्यस्ति तस्याः प्रज्ञाया अगोचरं किञ्चित् ।

राजा— किमिदमुपन्यस्तं परुषभाषणं । भण यद्यस्ति कश्चिद्वृत्तान्तविशेषः ॥

सुरुचिः— भवद्भ्यां हि विदितस्स्यात्सर्वोऽपि वृत्तान्तविशेषो यो ऽभूद्रहसि ॥ कथमहञ्जानामि पटान्तरे शयने अथवोद्याने परम प्रेमास्पदकलत्रकर्णपथप्रापितां मृदुमंदभाषां । विरहदाहध्वस्तपञ्चेन्द्रिया निश्वासाभिहता शय्याप्रान्तविवर्तनैरक्षपयं रजनीं ॥

Suruchi.— (*with jealousy*) Is my intelligence clearer than even that of Suruchi? Is my presence more agreeable to my royal husband than that of Suneeti? Am I a lawfully wedded wife *like* Suneeti! Better ask Suneeti again. There is indeed nothing beyond the reach of her intellect.

King.— Dear, what is this volley of harsh utterances? Has anything occurred of significance?

Suruchi.—Any incident of note that happened in secrecy must be entirely within the knowledge of you both. How do I know of the soft whispers poured into the ears of your highly beloved consort, behind the screen, in bed or in the flower garden? Having all the five senses consumed by the heat of

राजा—सर्वथाश्चर्यमूढोऽस्मि । न पश्यामि भवत्योरीषदपि वैषम्यं । सा सर्वशीलसंपन्ना । त्वमपि (इत्यर्धोक्ते)

सुरुचिः— आस्तां प्रभो मत्पुरतस्सकलत्रप्रशंसनं ।

राजा— प्रिये । किन्निमित्तमस्य मात्सर्यवचनस्य ।

सुरुचिः—

युक्तं किं तव भूपते नयनयोरेकस्य चूर्णं रुषा
ह्यन्यस्मिन्नवनीतशीतलमहो नेत्रे विलिप्तांजनं ।
किं वा कारणमत्र पाक्षिकधियः को वापराधो मयि
जाने ते न कलत्रके प्रथमके वैशिष्ट्यसंपादकं ॥ ४३ ॥

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separation and heaving deep sobs of grief, I spent the night rolling about in bed from end to end.

King.—I feel absolutely stunned ! I feel no difference between you both. She is a woman possessing every virtue, and you also—(*is interrupted*).

Suruchi.—Cease, my lord, the eulogium of a rival wife in my presence:

King.—Dear, what is the cause of this language of jealousy ?

Suruchi.— Is it proper, O king, to apply chunam (*Calciate of lime*) mercilessly to one eye while (*applying*) to the other an unguent soothing as butter ; what, alas, is the cause of this partiality? what is the fault in me? I do not perceive in your senior wife anything to win the distinction.

राजा—

दृष्ट्वा कीरयुगं सतीद्वयमहो निक्षिप्य नीडांतरे
कूजन्तं च विचित्रवर्णनिवहं हर्म्ये विशाले परे ।
आशंक्याहमितः पलायनमथ स्वान्तान्तरे स्थापयन्
ताराच्छिद्रमवामि संततरतो नेत्रच्छदैर्ना यथा ॥ ४४ ॥

सुरुचिः— जाने हृदयमस्याः भाषाया औपचारिक्याः अभूत्किल काले यदाहं मूढधीः कृतवत्याश्वासं वञ्चनवचसि, आः कष्टं ।

राजा—

नार्हामि सुंदरि वचश्शरतुल्यमेत-
न्मुक्तौ न शक्तिरयि मे तव मोहबन्धात् ।

King.— Meeting, in the shape of two virtuous girls, a pair of parrots plumed in a variety of colours and singing away, I lodged them inside in a nest, in a vast and stately palace. Feeling anxious lest they should fly away from there, I then fixed them in my own mind where I am guarding them with constant attention just as men guard the pupil of the eye with their eyelids.

Suruchi.—I know the object of these diplomatic words. There no doubt was a time when out of infatuated sense I reposed trust in deceitful words. Alas!the pang!

King.—O! lovely lady, I deserve not this language pointed as a dart. I do not possess capacity to release myself from the bondage of your

इन्दीवराक्षि मदनस्तव भृत्यवर्यो
राजाधिराजमहनीयमपि प्रशास्ति ॥ ४५ ॥

सुरुचिः— यदीदं तथ्यं वचः कथं तर्ह्यहमेवं धिक्कृता तिरस्कृताऽवगणितास्मिन्गृहे ।

राजा— नमय्यस्तीषदपि कालुष्यं । अतीतेष्वपि वत्सरेषु पुत्रलाभाभावादभवं ह्यस्तनरात्रौ चिन्ताक्रान्तस्तदा त्वा विस्मृतवान् ।

**पृथ्वीभारा धृता मे भुजबलमहिमाशान्तखेदाः कृतास्ते
सन्तुष्टास्सज्जनौघा बहुसदयधिया धन्यतां साङ्गिरंते ।**

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spell. O you of eyes like the blue lotus, cupid, the best of your slaves, holds sway over even the exalted emperor of emperors.

Suruchi.—If this speech be true, how then is it that I am thus despised by you, and by her also, in this house.

King.—In me there is not the slightest fault; last night I forgot you, in the disturbance of mind caused by the fact that, though years have elapsed, I have not yet been blessed with a son.

The burdens of the land have been borne, and numbers of good men have had their grievances redressed by the great prowess of my arms. With sympathetic gratitude they invoke blessings on me. In this house of mine and yours, built of gold and gems, and

हर्म्यागारे मदीये कनकमणिमये भाग्यपूर्णे प्रिये ते
जानुभ्यां हस्तयोश्च प्रविहरणपटुर्बालको नो चकास्ति ॥ ४६ ॥

सुरुचिः— मद्विस्मरणात्किं लब्धं पुत्रभाग्यं । प्रभो पितृगृहगमने कृतनिश्चयाहं दीयतामनुमंतिः । न योग्या वसतिरिहेतःपरं । प्रार्थये न कोऽपि क्रियतामंतराय इति ।

नाभद्रं मम सम्मुखे विषमता नैवास्ति मज्जातके
सौभाग्यं ह्यभिवृद्धिमेति तव मत्पाणिग्रहात्संततं ।
तातो मां न ददौ बलादिह पते प्रेमास्पदां पुत्रिकां
दासी स्यां तव पादयोस्समसतीं सेवे न वै जीवतः ॥ ४७ ॥

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filled with affluence, my dear, there shines not a boy playing about on hands and knees.

Suruchi.—By forgetting me, has the blessing of a son been attained? My Lord, I have resolved to go to my father's house. Let permission be accorded. To dwell here is no longer becoming. I pray that no impediment be offered; no ill luck has so far attended our union. There is nothing inauspicious in my horoscope. Since my wedding, your prosperity has steadily increased. My father did not force me on you, my lord, his favourite daughter as I was. I will be a slave at *your* feet; but an equal wife I will never serve even to save my life.

राजा— अयि सुनीतिशुश्रूषायां सर्वथा न नियुक्तासि ।

सुरुचिः—

दहनतुहिनसंघावेकभावौ भवेता-
महिनकुलकुलाग्र्यौ संचरेतां सखायौ ।
अपि मदनशरार्तः कामतस्स्याद्विरक्तो
न हि पुनरिह कुर्वंस्त्वद्गृहे वासनं द्वे ॥ ४८ ॥

राजा— मा वद घोरतमं विवासवचनं ।

मय्यर्पितमनोभावा
विचित्रप्रणयास्पदा ।
कथं स्याद्विप्रयोगोऽयं
तदस्याः प्राणतोऽपि मे ॥ ४९ ॥

King.—You have not been placed at the service of Suneeti.

Suruchi.—A pile of fire and a mass of ice may possibly be reconciled to one another. A good serpent and a rat may move about as friends. A person stricken with the darts of love may turn out a passionless ascetic. Even then we both cannot live together in your house.

King.—Say nothing about banishment: It is most awful:

Her attachment is centred in me. She feels an extraordinary love: How is it possible for me to endure, with life, a separation from her.

सुरुचिः—

तद्युवां वर्तनं हर्म्ये
कुर्वीतां स्वादु संततं ।
नयामि तदिमं दीनं
देहं पितृगृहं प्रभो ॥ ५० ॥

राजा— न क्षणमपि त्वद्वियोगं सोढुं शक्नोमि ॥

किं राज्यं किमु भाग्यवृन्दमहिमा किं वा मनोज्ञं वपु
स्तारुण्यं नवकान्तिशोभितमहो रूपान्वितं सुन्दरं ।
किं भोज्यैः किमु गीतसारसरसैराघ्राणगंधैश्च वा
प्रद्युम्नेषुहतस्त्वदर्थमबले निश्वासतप्तोऽस्मि चेत् ॥ ५१ ॥

Suruchi.—Then you both may live happily and for ever in the palace. This poor person of mine I will remove to my father's house, my lord.

King.—I cannot endure your separation even for a moment.

What is the use of sovereignty or of an exalted position due to a combination of blessings? What is the use of good looks, or alas, of youth itself with a halo of fresh lustre associated with a handsome form? What is the good of tasteful dishes or of melting music exquisite with feeling, if, stricken with the dart of Cupid on your account, O slender lady, I feel roasted by sighs.

भामिनि त्वा विना किं वा
कुर्यां प्रासादमन्दिरे ।
विना सौदामिनीं मेघः
कथं शास्ति प्रिये दिवं ॥ ५२ ॥

सुरुचिः— मद्विवासो ऽथवा तस्याश्शासनीयः इतः परं सर्वथा न सामानाधिकरण्यं भवेत् ।

राजा—

प्रियतममहिले मां किं नु भाषेत लोकः
प्रथमपरिगृहीतां यर्हि साध्वीं त्यजेयं ।
भुवि नृपकुलधर्मश्शिक्षणं ह्यखलानां
न खलु निरपराधेष्वर्पणं बाणशास्तेः ॥ ५३ ॥

Lovely woman, without you, what shall I do in the apartments of the palace? How can clouds govern the heavens in the absence of lightning.

Suruchi.—*My* exile or *hers* should be enjoined. Hereafter a joint residence is utterly impossible!

King.—Dearest lady, what will the world say of me if I abandon a virtuous senior queen; Alas! Everywhere on earth the king's duty is to punish the wicked;– not to aim the shaft of edicts at the innocent.

सुरुचिः— तर्हि मुञ्च मां ।

सभार्या साम्राज्यं पतिविषमता कैतववचः
शयानां शय्यायां ग्लपयति हि मां नक्तसमये ।
प्रसूनं निम्लानं कनकवलयाः स्रस्तकरगाः
विषादैर्दीनां मां विसृज गमने निश्चितमतिं ॥ ५४ ॥

राजा—

मुखांबुजसुधारसप्रहतचित्तकं मोहितं
सरागमृदुभाषया हितधिया समाश्वासय ।
वदस्व किमकारि ते ऽहिततया तया मुग्धया
करोमि निजशिक्षणं तदबले त्वया प्रेरितं ॥ ५५ ॥

Suruchi.—Then give me up. The domination of a rival wife, the disaffection of a husbaud, and his wily words wither me up every night when I lie in bed. The flowers of my head have faded. The gold bangles fall off loose. Abandon me—one who being afflicted with grief has resolved to go.

King.—By means of affectionate and tender words and by sympathy, relieve an infatuated person whose heart is subdued by the nectar-flow of your lotus face. Say, what was done by her who is so foolish, to your dislike. I will impose any suitable punishment, madam, such as you may dictate.

सुरुचिः— न शक्नोमि वक्तुं तस्या अन्यायचेष्टां । पृच्छत्वार्य-पुत्रश्चेटीं ।

भृत्यान्भर्त्सयते रुषा रसवतीं शास्ति स्वयं सर्वदा
धिक्कारं कुरुते च मां तव सतीं न्यक्कारदुष्टक्रिया ।
भूषाभारवती सदा च रमते वेणीविलासेन सा
स्वाधीनप्रियचित्तडंभकलुषा स्वर्णांगिनी ते रभा ॥५६

राजा— कनकवल्लि लभ्यतामाश्वासः । सम्यग्विचारं करोम्य-स्मिन्विषये । कोऽत्र भोः ।

॥ प्रविशति सेवकः ॥

सेवक, आगच्छतु चेटी त्वरया ॥

निष्क्रांतस्सेवकः ॥

Suruchi.—I have no power to recount her misdeeds. Let your majesty question the dressing-woman. She blusters with rage among the servants and rules the kitchens in person, in season and out. Me your lawful wife, she despises by words and gestures; she struts about always heavy with jewelry with a swaggering display of the plaited braid. Your favourite of golden features is filled with conceit that her husband's will is at her command.

King.—Golden creeper, be consoled. I will make a full enquiry into this matter. I say, who is there?

Enter Servant.

Peon! let the dressing woman hasten hither.

(प्रविशति चेटी ।)

मन्थरा— जयतु जयतु देवः ।

राजा— हञ्जे, तव देव्यस्मदध्यूढाऽस्या राज्या विषये किञ्चिदतिक्रान्तभावास्तीति ज्ञायते । किं जानास्यस्मिन्विषये ।

मन्थरा— न किमपि ।

सुरुचिः— (सरोषं) किं तत् ?

मन्थरा— (भीतेव) नेच्छामि ऋतं वक्तुं तत्रभवत्याः क्रुद्धायाः पुरतः। प्रभो स्वीक्रियतां दास्या उद्योगपरित्यागः।

सैरंध्री वो विसृजति पदं निर्धना पीड्यमाना
द्वैविध्येऽस्मिन् कथमपि भवेद्दासयोग्यत्वमत्र ।

Enters Dressing-woman.

Manthara.—May victory befall your majesty.

King.—Wench, your mistress, our senior queen, it is learnt, entertains somewhat improper motives in respect to this queen. What is it you know in this matter?

Manthara.—Nothing.

Suruchi.—(*angrily*) What is it ?

Manthara.—(*As if afraid*) I do not wish to speak the truth in the presence of her offended ladyship. My lord, let the resignation of your slave be accepted.

The poor dressing-woman sorely troubled resigns her office under you. How is it possible to live here when such disagreement

नाहं दक्षा नृपतिपुरतोद्व्यर्थतस्साक्ष्यवादे
स्वान्तेनैवाप्यपकृततया क्रुद्धता वो यथा स्यात् ॥७५॥

राजा— (जनान्तिकं) प्रिये सङ्कलयामि वृत्तान्तमस्याः । सकृदन्तर्हिता भव ॥

सुरुचिः— सकलत्रपक्षपातिन्याऽस्या वाचो न श्रद्धेया यदि मद्विरोधिन्यः ।

राजा— जानामीममर्थं ।

(निष्क्रान्ता सुरुचिः)

अयि, मा बिभिहि । वद यावज्जानासि ।

मन्थरा—

राजन्स्याद्भार्ययोरस्मिंश्चित्तैक्यं नैव जन्मनि ।

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prevails? I am not an expert in giving equivocal evidence before the king in such a manner as to create no irritation in any of your minds from a sense of (*supposed*) disservice (*rendered by my evidence*).

King.—(*apart*) Dear, I will gather news from her. You better retire for a while.

Suruchi.—The words of this woman who is partial to the rival, should not be believed if they be hostile to me.

King.—I know the fact. [*Exit Suruchi.*

Woman, don't be afraid. Say all that you know.

Manthara.—O King, between the two wives in the whole of their life-time there will be no har-

परस्परं रुषा तप्ते गलहस्तयतस्सदा ॥५८॥

राजा — कस्या हि दोषोऽनयोः

मन्थरा— न जाने सुरुचेस्स्वभावं सम्यक् । मे भट्टिनी सुनीतिर्न निर्दोषा ॥

राजा— शिक्षयामि त्वां यदि स्पष्टं सर्वं न ब्रवीषि ।

मन्थरा— ब्रवीमि प्रभो । मद्वचनं तयोः कर्णपथं न प्राप्नुयादिति प्रार्थये ॥

राजा— तथाऽस्तु ॥

मन्थरा—

प्रथमपरिगृहीता रूपगर्वातिदृप्ता
ह्यवगणयति सर्वं भर्तृरागातिगर्वात् ।

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mony of mind at all. Burning with fury against each other, they keep their hands always at each other's throats.

King.—Between the two whose is the fault ?

Manthara.—I know not the nature of Suruchi well. My mistress Suneeti is not faultless.

King.—I will punish you if you do not clearly speak out every thing.

Manthara.—I will speak out, my lord; I implore that my words may not reach their ears.

King.—Be it so.

Manthara.—The senior queen is arrogant with the conceit of beauty. She despises everything from a boast that she possesses the

न हि मनति जनो वै नीतिरूपं विचित्रं
सुरुचितनुसुरूपाच्चिन्त्यतां लोकवार्ता ॥ ६० ॥

राजा— (स्वगतं)

क्वनु तनुरबलायास्सूरुचेर्मोहनाङ्गं
जितसुरवनिताभं कामनालस्यनेत्रं ॥

मन्थरा— किञ्च । सुनीतिर्धिक्करोत्यायुष्मन्तमपीति भाति ॥

वदति सकलभाग्यं स्वीयमाहात्म्यजातं
न च तव सुभगोरुं क्वापि शेते विनेति ।

(इत्यर्धोक्ते ।)

राजा— आस्तां तद्वाक्यानुवादः । अप्यस्ति मदधिक्षेपद्योतकं किञ्चित् ॥

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affections of her husband. People however do not rate Suneeti's loveliness as extraordinary or as sweeter than the attractive loveliness of Suruchi's form. You may consider the public opinion.

King.—(*To himself*).

What enchanting features, they, of slender Suruchi, reflecting a lustre that vanquishes the halo of heavenly nymphs; what eyes languishing with love ! ! !

Manthara.—Moreover, Suneeti appears to despise even your majesty. She boasts that all your fortune is due to her merits, and that she sleeps nowhere but on your soft lap (*Interrupted*).

King.—Cease quoting her words. Is there any *token* to indicate her impertinence.

मन्थरा—

प्रणयरमणकाले प्रत्यभिज्ञानभूतां
तव बहुमतमुद्रामूर्मिकां मे ददौ सा ॥ ६१ ॥

(इत्यङ्गुलीय्यकं दर्शयति)

राजा— (आलोच्य) अलमयं विचारः । तयोस्सामानाधिकरण्यं न युक्तमिति स्पष्टमवगम्यते । विवास एवाज्ञप्तव्यः सुनीतेः ॥

(निष्क्रान्तो राजा ॥)
तथा चेटी ॥

॥ इति प्रथमोऽङ्कः ॥

Manthara.—She gifted to me the signet ring highly valued by you and presented as a remembrance during the enjoyments of love. (*Shows the ring*).

King.—(*Thinking*) Enough of this inquiry. It is clearly perceived that their joint residence is not proper. The exile of Suneeti must be ordered.

[*Exeunt.*

End of Act I.

॥ द्वितीयोंकः ॥

॥ प्रस्तावना ॥

प्रविशति विदूषकः सह चेट्या.

विदूषकः— अयि मन्थरे । किन्ते भट्टिनी निर्विचारा गतायां काननमधिविन्नायां निवृत्तसर्वानिष्टा । किंचान्यूनाविच्छिन्नराजप्रसादभाग्या कृतार्था खलु ।

मन्थरा— अल्पायुरभवत्तस्यास्सुखं ।

विदूषकः— कथमेतत्

मन्थरा—

मत्वा मोहनिबद्धमानसमहो स्वाधीनवाहं नृपं
ह्यारूढा सहसानुरश्मियमनैः स्कन्धं प्रभोस्साहसात् ।

ACT II.

Prelude.

Enter Vidhushaka with Cheti (Manthara)

Vidhushaka.—Well, Manthara, is your mistress the junior queen Suruchi free from all cares, the senior having gone to the forest and her misfortune being thus banished from her. Moreover, being so lucky as to enjoy an undiminished flow of the royal favours is she not supremely blessed (*happy* ?)

Manthara.—Her happiness turned out short-lived.

Vidhushaka.—How is this?

Manthara.—Fancying the King to be a subservient horse enchained by her spell, she hastened

ईषद्दूरगतस्तदीरितपदैर्लत्ताप्रहारं ददौ

वाजीनर्तनदंशनैस्सदमनाद्दुद्राव शीघ्रं वनं ॥ ६२ ॥

विदूषकः— न मयावगतोऽक्षरार्थः ॥ नन्वस्ति खलु शुद्धान्ते राजा ।

मन्थरा— विचिनुतां भवान् वयस्यं । सीमान्तप्रासादसर्वतोभद्रनंद्यावर्तविछन्दकलतागृहावरोधगृहसमस्तेषु कोणेषु तथान्तर्द्वारबहिर्द्वारपक्षद्वारान्तरेषु च अट्टालिकायां कुट्टिमाधस्तान्मूषिकाविवरेषु च न वै लभेत भवानायुष्मन्तम् ।

विदूषकः— किन्निमित्तं गमनाय ।

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to seat herself audaciously on the shoulders of her master holding and controlling the reins. The horse proceeded a short distance, pacing as directed by her; then it dealt kicks and fled fast away from all control jumping and biting to the woods.

Vidhushaka.—I do not understand the meaning of these words. Is not the King in the woman's apartments of the palace.

Manthara.—You had better search for your friend everywhere up to all the boundaries of the palace, the courtyard square, the temples, the storied porticos, arbours, harems and everywhere in corners; similarly indoors outdoors, sidedoors, and inside too; up on the loft, beneath the pavements and even in the rat holes; you will not find the king.

Vidhushaka.—What is the cause of departure?

मन्थरा—

परित्यजति ना गेहं ह्युलूकाक्रान्तमप्रियं ।

मत्कुणैः पीडितं वापि किमुतारिष्टभार्यया ॥ ६३ ॥

विदूषकः— त्यज परिहासं । तत्रभवान्किलासीत्प्रेममग्न-स्सुरुच्यां । कुत इदं तीव्रगमनं ।

मन्थरा— अवगतोऽयमर्थस्सुरुचेर्मुखात् । देवस्तावत्किञ्चिद्विरक्तो भूत्वा तत्रभवतीमपीषदनादृत्य पुत्रप्रसादलाभाय हर्याराधनार्थं वनं गत इति ॥

विदूषकः— आश्चर्यं नाहमेनमर्थं विवेदाद्यावधि ।

Manthara.—A person abandons the house he dislikes, when it is visited by an owl. So does he, one infested with bugs. Why not then, a house infested by an accursed wife?

Vidhushaka.—Give up fun. His worship was deep in love with Suruchi, was he not? Why this hurried departure?

Manthara.—This news was learnt by me from the mouth of Suruchi that His Majesty becoming somewhat indifferent to worldly pleasures and neglecting even her lady-ship a little went to the forest to worship Hari for the blessing of a son.

Vidhushaka.—Wonderful! I never knew this matter before.

मन्थरा—विना भवत्संवादं किन्नचलत्यार्यः ।

विदूषकः—

अहो कालो विपर्यस्तो योऽकरोद्योगिनं नृपं ।
भवितुं वै विरक्तोऽहं ह्युद्वहामि सतीद्वयं ॥

॥ निष्क्रान्तौ ॥

॥ उपांकः १ ॥

(हर्म्यपुरतः केदारे ।)

प्रविशन्ति सुमतिपुरोहितवैतालिकादिमहाजनाः ।

सुमतिः—

आयाता वरपत्रिका नरपतेस्स्नातव्रतस्येशितु-
र्ह्यायातीति निजं पदं च कृपया स्वीकर्तुकामायते ।

Manthara.—Does not his majesty stir about without your approval?

Vidhushaka:—Alas! Time has so radically changed that it has converted the king into an ascetic. Indeed I will marry a couple of wives to become a recluse.

[*Exeunt.*

ACT II.

SCENE I.

Before the Palace on a meadow.

Enter Sumati, Purohit, Bard and other citizens.

Sumati.—From the lord, who has bathed in conclusion of the penances, a despatch has come,

सन्नद्धाश्च भवन्तु सर्वसुजना वर्णाश्रमान्तक्रमा
त्सेनांगं च वराङ्गनास्सुनयना भृङ्गारपूर्णजलैः ॥ ६४ ॥

सेनाधिपः— सर्वे संति सन्नद्धाः । प्रभोरागमनवृत्तान्तेन जातकौतूहला राजभृत्या जानपदाः स्वस्वयोग्यालंकारवसनमण्डिताः परिष्कृतवीथ्यां तत्र तत्र सङ्घशस्तिष्ठन्ति ॥ स्थिरा ओषधयो जङ्गमाः पशवोऽपि कुतूहलग्रस्ता दृश्यन्ते ।

इह हि ।

केदाराहरितांबरैरभिनवैर्घासैरिमे मण्डिताः
नीहारेषु जलेषु मज्जिततलास्सामोदगन्धान्विताः ।

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that he is returning *(home)* and will gracefully condescend to resume his own office. Let all good citizens be ready to receive him in the regular gradation of caste and order; and likewise, the military paraphernalia and courtesans of lovely eyes with waterfilled vessels of gold.

Commander-in-chief.— All are ready. Filled with enthusiasm at the news of His Majesty's (expected) return the king's servants and subjects adorned in suitable jewelry and clothing are standing in groups in various places in the decorated street. Even immoveables, plantations, moveables and animals appear seized with fervour.

Here indeed,

These meadows having bathed their surface in dewy waters and put on delightful per-

झंपामोदविहारिणो हरिणकास्सन्दष्टघासाल्पका:
ग्रीवाभंगविलोकनाश्च ददते भूपाय सुस्वागतं ॥ ६५ ॥
स्रवन्ती गायन्ती रयपथशिलास्तोकपतना-
न्नरेड्यं भूपालं वरति मृदुलं नीरनिनदैः ।
प्रभुर्नो ह्यायातीत्यरुणवचसाऽकर्ण्य सहसा
समुत्पन्नो मित्रो जलधिरजनी मुक्तानिबिडः ॥ ६६ ॥

(नेपथ्ये ।) विजयस्व राजन् । पुत्ररत्नप्राप्त्या रक्षस्व लोकमाचन्द्रतारं ॥

पटारोहे । प्रविशति राजा चूतफलहस्तः ।

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fumes are adorned in green garments consisting of fine new turf.

The young deer with parts of young grass chewed, playing about with an ecstasy of bounds, offer to the king a hearty welcome, by means of side-glances with curved necks. The flowing river singing away by a gentle drop on the stones of the bed, softly invites the honoured king by the babblings of the current. Learning from Aruna's word, of the intended arrival of our lord, the sun has hurried himself (*to appear at the scene*) liberated from the bondage of the sea and the night. (*Behind the scenes*) May you be victorious O! King; obtaining the gem of a son do guard the realm till the moon and stars endure.

(*The screen lifted, Enter King with a mango fruit in hand*).

राजा— सर्वानभिवादये ॥

सर्वे— विजयस्व राजन् ॥

(सुमतिस्सिंहासनं हस्तलाघवेनारोपयति)

वैतालिकः— जयस्स्यात्ते श्रीकान्तचरणभृङ्गाय, पयोनिधिवलयितवसुन्धराधिपतितयामूर्धाभिषिक्तराजाधिराजाधीश्वरसार्वभौमाय, सुरगुरुमप्यपहसन्मनीषाशोभितमहामात्रधीसचिवकर्मसचिवप्राड्विवाकादिपरिजनसेविताय, वेदवेदांगवेदान्तविद्यापारङ्गततान्त्रिकभरितसभाधिनाथाय, अमात्यसुहृत्कोशराष्ट्रदुर्गबलपूर्णतया संपूर्णराज्याङ्गाय, सामदानभेददण्डाद्युपायजितसमस्तलोकाय, दिगन्तानुवृत्तनिर्देशभा-

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King.—I greet all.

All.—Triumph O! King.

Bard.—May victory attend you, a bee in the foot of Lakshmi's Lord; sovereign supreme commanding the homage of emperors anointed as rulers of the sea-girt Earth; served by officers from the premier downwards, the legislative and executive ministers, the chief justice and so forth, luminaries of intellect belittling Brihaspati himself; the president of a court filled with learned men eminent in the knowledge of the scriptures *viz.* the Vedas and their commentaries; possessing a perfect organisation of sovereignty *viz.* ministers, advisers, treasury, a realm, forts and an army in completeness, one who has subdued the world by the state-craft of dip-

गधेयाय, मक्षिकानेत्रताराल्क्षीकरखगनाराचयुतधन्विने, अरातिवनितागर्भनिर्भेदकाय, नृपलक्ष्मातपत्रप्रकीर्णकसेवावलयितभद्रासनसिंहासनाधिरूढाय, संपादितखगेंद्रध्वजपादमूलप्रसादायाऽत्र मिलितास्सर्वे-स्वागतं संगिरन्ते ॥

राजा— कृतज्ञोऽहं सर्वेषां। उपविशन्तु महाजनाः

(उपविशन्ति)

सुमतिः— देव। सर्वे श्रोतुकामास्सन्ति कथमभूद्देवस्य यत्नस्सफल इति। प्रसीदत्वायुष्मान्।

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lomacy, charity, differentiation and punishment, to whom allegiance and tribute are paid from the ends of the Earth (*from all quarters of the globe*), armed with bows, whose wooden and metallic arrows successfully hit the eye-pupils of flies; who conveys a convulsive tremor into the pregnant wombs of the enemy's women, who is mounted on gold or ruby thrones, surrounded by royal insignia ? the umbrellas and chamaras; and who has now secured a blessing by service at the foot of the Garuda-riding-lord Vishnu. To you all the subjects here assembled, offer an address of welcome.

King.—I am thankful to all. Let the citizens sit down.

Sumati.—Your majesty, all are eager to hear how your majesty's endeavour bore fruit ; May it please your majesty.

राजा— सुमते अद्यापि चिन्ताक्रान्तोऽस्मि ।

आराध्याहमहो परं गुणगणैः पूर्णं विदोषं हरिं
कान्तारे गहने हि वर्षयुगलं घोरव्रतैस्सन्ततं ।
श्रीनाथं वरदं स्मितास्यममितं दृष्ट्वापि तं मोक्षदं
हाऽयाचे वरसुनुमेव सुमते संसारमुक्तिस्थले ॥ ६८ ॥

सुमतिः— सत्पुत्रचूडामणिद्वारा पुण्यनिचयसंपादनानंतरं स्यादधिकारोपवर्गाय ।

राजा—

कृपापारावारस्सदयसुगिरा निम्ननिनदो
जगाद ह्येकं त्वं चिनु फलमितश्चूतसुतरोः ।

King.—Sumati, even now I am stricken sad. Alas, having worshipped the great and faultless Hari of perfect attributes in a dense jungle for 2 years by means of incessant and severe austerities and then attaining a vision of Sreenath, the fountain of blessings, the infinite one of smiling face capable of conferring the moksha itself, I regret that I begged him, O! Sumati, only for a son instead of final emancipation from mortal existence.

Sumati.—After laying by, a store of piety and merit, through the instrumentality of an eminently righteous son. the qualification for moksha will follow.

King.—He. an ocean of grace. said, in words of deep resonance, with sympathy and tenderness,

फलं बंहिष्टं तत्बहुतनयलोभादपहरं
दद्शाहं मार्गे फलमखिलमेकं परिणितं ॥ ६९ ॥

इहेदं भगवत्प्रसादलब्धं । स्पष्टो हि भगवत्संकल्पः एक एव मे स्यात्सुत इति ॥

सर्वे—ध्रुवप्रसादलब्धतया ध्रुवफलमेतदिति ध्रुवं ।

राजा— सखे, इदं मदयत्यंतप्रेमास्पदायै सुरुच्यै राज्यै प्रापयितव्यं ।

सुमतिः— यद्देव आज्ञापयति ।

राजा—न तत्कपोलौ छेद्यौ । अपि तु सर्वं भोक्तव्यमिति उच्यतां ।

(फलं गृहीत्वा निष्क्रान्तस्सुमतिः)

"you better pluck one fruit from that good mango tree". I gathered a large number of fruits out of eagerness, to get a number of sons. On the way, I found the fruits transformed into one.

Here it is, got by the grace of the Lord. The Lord's will is clear—that I should have but a single son.

All.—It is certain that this being a boon obtained from the grace of the everlasting one, it will be fruitful of enduring results.

King.—Friend, this should be caused to be delivered to my most beloved queen Suruchi.

Sumati.—As your majesty commands.

King.—The cheeks (sides) of the fruit should not be cut. Let her be told that the whole should be eaten.

(*Exit Sumati taking the fruit.*)

विदूषकः— स्वगतं ।

वनगतमहिषीं सुनीतिं कोपि स्मरतीह न हि सभामध्ये ।
फलमिह किं नृप तपसा जायाजाले निबद्धेऽस्मिन् ॥ ७० ॥

॥ निष्क्रान्ताः ॥

उपांकः ॥ २ ॥

प्रविशति, सुरुचिः, मन्थराच ।

मन्थरा— भट्टिनि, इह फलं वरप्रसादलब्धं, तुभ्यं पुत्ररत्नप्रदं ॥

सुरुचिः— अयि, किमिति परिहास्यते ॥

मन्थरा— न परिहासः, परन्त्वचिन्तयं ॥

Vidhushaka.—(*To himself.*)

In the midst of this assembly, no one remembers Suneeti, the anointed senior queen who is living in the forest. What is the good of the King's austerities, entangled as he is in the meshes of a wife.

[*Exeunt.*

(ACT II) Scene. II.

Enter Suruchi and Manthara.

Manthara.—Lady, here is the fruit, the gift of divine grace, that blesses you with the jewel of a son.

Suruchi.—Wench, why do you make fun (of it)

Manthara.—No fun ; But I reflected thus;— "Alas what (mighty) effort is made by rich persons

अहो बत धनाढ्यानां कृषिस्सन्तानसंपदे ।
किं तपः कश्च वा यज्ञं कुचेलोऽकृत सन्ततेः॥ ॥७१ ॥

॥ इति ॥

सुरुचिः— (फलं गृहीत्वा) न जाने विशेषमस्मिन्फलेऽन्येभ्यः ॥

मन्थरा— महाराजप्रेषितत्वाद्भोक्तव्यं ॥

सुरुचिः— अपि दद्यात्पुत्रिकामुत पुत्रं अथवोभयं ॥

मन्थरा— पुत्रमेवेति कथ्यते ॥

सुरुचिः— तर्हि न वांछाम्यत्तुमेतत् ॥

सुतां हि मातार्थयते न पुत्रं
स्ववावदूके सदया हि सा स्यात् ।

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to attain the blessing of children: what penance, what sacrifice, did Kuchela make to beget issue?

Suruchi.—(*Handling the fruit*), I find nothing noteworthy in this fruit to mark it from others.

Manthara.—Sent by the mighty monarch, it must be eaten.

Suruchi.—Will it bestow a son or a daughter or both?

Manthara.—It is said, only a son.

Suruchi.—Then I don't wish to eat it. A mother longs indeed for a daughter, not a son. In her gossip, it is she (*i. e. daughter,*) that sympathises with her in petty misunderstandings with the husband or his people: it is

कलौ धवेनाप्यथवा तदीयै-
स्स्वपक्षनिष्ठा हि सुता न पुत्रः ॥ ७२ ॥

मन्थरा—पुत्रो हि पुन्नाम्नो नरकात्त्राता, न पुत्रिका।

सुरुचिः— आस्तामियंपुराणकथा। किं कर्तव्यमधुना ? उभयाभावे सति जघन्यपक्षत्वेपि पुत्रो वा लभ्यतां। अयि अतिस्थूलत्वान्नशक्नोमि भोक्तुमखिलं। अर्धमभ्यवहर त्वं।

मन्थरा— गृहपूर्णैः पुत्रैः गृध्रदष्टकुणप इव पीडिताहं; न काङ्क्षेऽधिकं संतानं। परं तु अयं खलु लघूपायः सन्तानप्राप्त्यै। शोचेनाधिगतोऽयमुपायो मया मद्भर्त्रा वा पुर एव; अम्ब यद्यखिलं न रोचते प्रेष्यतां किंचित्सुनीत्यै।

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the daughter that upholds her cause and not the son.

Manthara.— Truly, the saviour from the hell of "Put," is the son, not the daughter.

Suruchi.— Let alone that old story (*of the puranas*); what is to be done now ? In the absence of both let a son at least be got, though a less welcome alternative ; friend, as it is very stout, I am unable to eat it all ; you better eat a half.

Manthara.—Tormented by numerous sons filling a whole house, I suffer like a corpse preyed on by vultures. I want no more issue. However this is indeed an easy device for lineage. I am sorry that this device was not

सुरुचिः— प्रेषयामि गरळं तस्यै ॥ पिण्डीकृत्य फलरसं बीजाद्विश्लिष्य दीयतां ।

मन्थरा— यथोक्तं करोति ।

सुरुचिः— (ईषदास्वाद्य) हले चिरन्तनतया किञ्चिदम्लं दृश्यते। मिश्रय शर्करां ।

मन्थरा— वरफलं न जुगुप्सया सेवितव्यं ।

सुरुचिः— अहमुदासीनां सन्तानविषये । का वा न्यूनता ममाद्य पुत्राभावेपि ।

मन्थरा— इदं शर्करामिश्रमद्यतां ।

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known to me or my husband before ; madam, if the whole be not palatable, let a portion be sent to Suneeti.

Suruchi.— I will send poison to her. Let it be given (*to me*) the juice being squeezed out from the seed.

Manthara.— (*does as told*).

Suruchi..—(*tasting a little*), Friend, being old, it appears somewhat sour; mix sugar.

Manthara.— The fruit of divine gift should not be eaten with disgust.

Suruchi.— I am not very particular about lineage. Now that I have no issue at present, how am I any the worse for it.

Manthara.—Here it is, mixed with sugar. Let it be eaten.

सुरुचिः— (यथोक्तं करोति)।

मन्थरा—फलप्राशनेन सन्तानस्य सिद्धेरितःपरं नावसरो विवाहस्येति तर्कयामि।

सुरुचिः— मुग्धे। किं विवाहः सन्तानमात्रप्रयोजनः।

तारुण्येऽस्ति विचित्रभावनिवहश्शोभान्वितेऽङ्गे भृशं
रोमाञ्चो मदहृष्टता मदनधीश्चित्तं स्फुरत्संततं।
पाण्डित्यं खलु चक्षुषोः कुशलयोस्सङ्केतभाषांतरे
निर्माता मदनो नवस्य जगतो भावातुराणां नृणां ॥७३॥

॥ इति द्वितीयोपाङ्कः ॥

Suruchi.—*(does as told)*

Manthara.—I presume that hereafter there is no need for marriage inasmuch as the birth of issue is vouchsafed by mere fruit-eating.

Suruchi.—Simpleton. Is the perpetuation of lineage the only object of marriage? There is a flood of inexpressible sensations in youth when the features suddenly assume a glow; the hair standing on end, delirious joy, thoughts of love, and an ever throbbing heart, besides a special skill of the shrewd eyes in a new language of signs: cupid is the creator of a new world for those who are subject to emotion.

End of Scene II.

॥ उपांकः ३ ॥

वनांतरे।

(प्रविशति सुमतिः। सेवका च पुष्पफलाढ्यभाजनेन सह)

सुमतिः— (स्वगतम्।)

जाताहर्म्ये वासवभवने
भगिनीनीतिर्वरलब्धा।
दोलावर्ये हाटकरचिते
धात्रीहस्तैर्ववृधे सा ॥ ७४ ॥

अधुना तावत्पर्णकुटीरे
काननमध्ये शिथिलतमे।
दीना महिला पतिपरिभूता
तापसवर्या व्यथते सा ॥ ७५ ॥

Scene III.

In the forest.

Enter Sumati and servant with a plate of flowers and fruits.

Sumati.—(*To himself*)

Sister Suneeti was born as a boon of God, in a mansion resembling the palace of Indra. She grew up fondled by the nurses' arms in precious cradles made of gold.

But now, in the middle of a forest and in a worn-out shed of thatch, the poor woman suffers neglected by her husband as a great

जाजीवल्लीविकसितकुसुमे
ज्योत्स्नाशुभ्रे प्रमदवने ।
पेलवललना नेत्रमनोज्ञा
धवलितवसना मुमुदे सा ॥ ७६ ॥
अधुना तावत्कीचकनिबिडे
कण्टकदेशे प्रमदा सा ।
वल्कलवासा ह्यपचितशोभा
लिङ्गितगमना व्यथते सा ॥ ७७ ॥
सरसीवर्ये निर्मलतोये सारसमध्ये मीनवरा ।
उत्प्लवसंप्लवझंपविहारैः क्षणदावल्ली ररमे सा ॥ ७८ ॥
अधुना तावन्नीरसशुष्का दाहवितप्ता शेते सा ।
विरहाद्भर्तुश्शोकनिमग्ना साध्वी वामा व्यथते सा ॥ ७९ ॥

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recluse.

In a flower garden where abounded jasmine creepers of full blown buds, that tender girl, lovely to behold and clad in white was merry, in the white moon. But now, in a region of thorns, filled with bamboos, the young woman suffers, clad in bark, with faded lustre and limping gait.

In an excellent pond of crystal water, and in the midst of lotus blossoms, she was a beautiful fish leaping and sporting away as a creeper of lightning, swimming up and about.

But now she lies shrivelled up dry and parched up by thirst; she, the virtuous and

किन्नरनारीं स्वैरं कूटे गानविलोलां कीरवरां ।
निगडैर्बध्वा कंपितगात्रां चक्रे दीनां पञ्जरगां ॥ ८० ॥
अधुना कीरीपत्रगभूर्धा क्रोशति शोकाद्ध्वग्नाशा ।
कामितफलदं कान्तवरेशं कृपणामोक्षं ह्यर्थयते ॥ ८१ ॥

(इति परिक्रम्य, अवलोक्य ।)

अयि सेवके किं करोति देवी । किमयं समयो दर्शनाय ।

कञ्चुकी— निवेदयामि यद्याज्ञा ।

सुमतिः— अयि देवी कथं क्षपयति कालं ।

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beautiful remains plunged in grief owing to her husband's separation.

He bound with chains the Kinnara nymph, that was soaring at large in the heavens, a lovely parrot devoted to music, and confined the pitiable creature trembling all over the body in a cage.

Now, the she-parrot cries out in despair and agony with her beak thrust under the wings; the poor creature implores the giver of all boons, the best beloved of all that is dear, for emancipation.

(Pacing forward and looking about,) servant, how is her majesty engaged? Is it a suitable hour for visit?

Chamberlain.— I shall communicate if you command.

Sumati.—Madam, how does her majesty spend time?

कञ्चुकी—

कान्ता श्रीकान्तभक्ता क्षपयति दिवसं देवपूजाकृतौ सा
ध्यायन्ती भर्तृपादं मुकुलितनयना वीक्षते मोक्षमार्गं ।
मत्वा प्रारब्धबीजं पतिविरहकरं तीव्रपापं स्वकीयं
ह्याशास्ते सासभार्या सकलसुकृतजश्रेयसे भूयसे तां ॥८२॥

नीरक्ता गण्डयुग्मे कुलिशहतलता सारसाक्षी कृशाङ्गी
पातिव्रत्यैकभूषा सिततममधुरा वल्कलाच्छादिताभा ।
देवे वैकुण्ठवासे निखिलभुवनपे ह्यर्पयित्वा च भारं
नैराश्येनैव कालं व्ययति पतिमतिस्सत्क्रिया सत्कथासु ॥

Chamberlain.— That charming lady devotedly attached to Lakshmi's Lord, spends the day in divine worship and service. Her eyes closed and thoughts centred on her husband's feet, she is looking forward to the path of emancipation. Considering that a heinous sin of her own rooted in some relentless Karma of old brought about a husband's separation, she blesses her co-wife that she may obtain in abundance every kind of fortune derivable from meritorious acts.

The lotus eyed lady of slender limbs, is devoid of blood in both the cheeks, and resembles a creeper stricken by a thunderbolt. Constancy of devotion to her husband is her only ornament; she the fairest and sweet has her lustre concealed by a garment of

निष्क्रान्ता कञ्चुकी ।

सुमतिः— निवेदय मदागमनं ।

(प्रविशति सुनीतिः ।)

सुनीतिः— भ्रातः वन्दे ।

सुमतिः— बहूनि ते मङ्गलानि भवन्तु । पुत्ररत्नप्राप्तिस्स्यात् ।

सुनीतिः— आसामाशिषां जन्मांतरे स्यात्साफल्यं । अपि सुखी आर्यपुत्रः तथा भगिनी सुरुचिः ।

सुमतिः— सुखमासाते ।

सुनीतिः— किं स्मरति मां कदाचित्प्रभुः ।

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bark. Reposing all responsibility in the Lord that dwells in Vaikunta and protects the universe, she spends the time without desires, her thoughts centred on her husband, in the midst of good actions and discourses.

Sumati.—Communicate my arrival.

(*Exit chamberlain*).

Enter Suneeti.

Suneeti.—Brother, I bow.

Sumati.—May you get plenty of fortune; may you be blessed with the jewel of a son.

Suneeti.—The fruition of these benedictions may occur in another birth. Is my royal husband doing well; likewise sister Suruchi?

Sumati.—They are doing well.

Suneeti.—Does my lord remember me occasionally?

सुमतिः—

नेच्छामि वंचितुं भद्रे ह्यसत्यवचसानघे ।
राजा निद्राति गाढान्धे त्वां न स्वप्नेपि मन्यते ॥ ८४ ॥

सुनीतिः—

कुटीरस्सौधो मे वनगतमृगा बन्धुनिवहाः
रसाढ्यं धान्याम्लं लवणरहितं चापि घसनं ।
तरूणां त्वङ्मे स्याद्बहुमतपटः कौशवसनं
यदि स्याद्भर्तुर्मे स्मरणसुकृपा दैन्यजनिता ॥ ८५ ॥

सुमतिः— सर्वं श्रीहरीच्छाधीनं प्रतीक्ष्यतां प्रसादकालः । भगिनि आनीतवानहं भवदुपयोगाय किञ्चिदुपायनं स्वीकुरु तोषेण ।

Sumati —I have no mind to mislead you by untruth O, auspicious and righteous woman! The monarch sleeps in dense darkness and never dreams of you.

Suneeti.—To me a cottage would be a mansion, the beasts of the jungle would serve as crowding relations, the gruel of the grains even without salt would be a highly relished dish and the tree-bark would serve as a clothing of great value—a dress of silk, if only there was the husband's kind remembrance of me from a sense of my poor condition.

Sumati.—Everything is governed by Hari's will. Let the time of redemption (*grace*) be awaited. Sister, I have brought some presents for your use; accept (*them*) with pleasure.

सितं कुन्दं भ्राजत्परमसुभगं शीर्षमुकुटं
गृहाणेदं वेण्या वरकनकभं केतकसुमं ।
फलं रंभायास्तत्तव बहुहितं पर्वतगतं
नवं भक्ष्यं माता तव हिततयाऽपाचि मधुरं ॥ ८६ ॥

सुनीतिः—

कुंदं चारु यदा विभक्तमतुलं कान्तेन रागोच्छ्रये
वेणीमोहकसुन्दरी यदि भवेन्नाथस्समाकर्षितुं ।
रंभानिंबफलं भवेत्कटुतमं प्रेमास्पदे दूरगे
जामातुः परिवेषितं ननु हितं मातुस्सुखं भोजनं ॥

Take (*these*) white kunda flowers of dazzling beauty forming a crown for the head. Here is the Kethaka (*aloe*) flower shining like burnished (*pure*) gold. Here is the plantain fruit brought from the hills of which you are greatly fond: here is a cake cooked sweet by (*our*) mother as your favourite dish.

Suneeti.—The Kunda flowers are beautiful when they are abundantly shared with a beloved husband in the Zest of love; The braided hair is of enchanting beauty if there be a Lord to pull it (*in sport*). The plantain turns out the bitterest margosa, when the object of love is far away. The mother-in-law is gratified only when a tasteful dish is served to her son-in-law, is it not?

सुमतिः— देवि मातुरमृताशिषा पूर्णं श्रीमन्नारायणनिवेदिततया तत्प्रसादपूर्णं चेदं न तिरस्करणीयं ॥

सुनीतिः— कान्तभुक्तशेषो हि मया भोक्तव्यः नान्यः ॥

सुमतिः— पत्यन्तर्गतस्यार्पयित्वेदं भुंक्ष्व तव श्रेय एव भूयात् ॥

सुनीतिः— कुत इह मे आर्यपुत्रो नेयात्साक्षादत्तुं ॥

हताहं पारोक्ष्ये मृगयुविशिखैश्शंबर इव
न जाने दोषं मे कुपितपतिकं भर्तृसदने ।

Sumati.—Queen, this is not to be rejected filled as it is with a mother's ambrosial blessings, and filled also with Narayana's grace, being an offering made to him.

Suneeti.—I am to eat only what remains of the food partaken by the husband: nothing else, is it not?

Sumati—Eat this after offering it spiritually to Him who dwells within the husband: The result will be nothing but joy to you.

Suneeti.—Why will not my royal husband come here in person to eat it?

I am condemned unheard like a deer shot unseen by the hunter's arrows. I know not of any fault committed by me in my husband's house that led to his getting offended. Vain becomes this birth (*of mine*) if I be marched to old age a barren woman at

वृथेदं जन्म स्याद्यदि परिभवाद्वन्ध्यवनिता
जरां याताऽरण्ये ह्यपाचितजला सर्वसुजनैः ॥ ८८ ॥

सुमतिः— देवि मा शुचः नयामीह तव नाथमाचिरात्केनचिद्व्याजेन ॥

सुनीतिः—

कृतज्ञा सावित्री मरणवदनप्राप्तदयिता
यथेजे कालं वै ह्युपकृतधिया नौमि सुमतिं ।
हृदिस्थं शुभ्राभं परमदयया देवमहितं
प्रभुं नाथं कान्तं यदि तु सुमते दर्शयसि मे ॥ ८९ ॥

सुमतिः—सर्वं समंजसं भूयात्। न भव चिन्ताक्रान्ता

इति निष्क्रान्ते ।

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whose hand no orthodox persons will accept water.

Sumati.—Queen, don't be sorry. I will bring your lord here without delay, on some pretext or other.

Suneeti.—Just as the grateful savitri that rescued her husband from the jaws of death, adored Yama, so do I bow before Sumati out of gratitude, if you, O Sumati, show me out of supreme kindness one who is of untarnished lustre, who is ever fixed in my heart, who is honoured by Devas and who is my sovereign, my Lord, and my beloved.

Sumati.—Everything will turn out satisfactory. Don't give way to grief.

[*Exuent.*

॥ उपांकः ४ ॥

शुद्धान्ते। प्रविशति सुरुचिः, मन्थरा, गंगा च।

मन्थरा—

दिष्ट्या सुता प्रसूयेत शूरवर्यं महागुणं।
दिगन्तख्यातमहिमं सुरैरपि बहुश्रुतं ॥ १० ॥

अम्ब अचिराद्भविष्यति वीरसूस्ते सुता।

गङ्गा—इयमतीव दुर्बला किंचेयं प्रथमसूतिः कथं स्याज्जीवद्वयवियोग इत्यतीव मे चिन्ता ॥

मन्थरा—वरफलकार्यतया उद्भविष्यन्पुत्रः स्याज्जगद्विलक्षणतेजाः ॥

ACT II. Scene IV.

Palace. Enter Suneeti, Manthara and Ganga.

Manthara.—By the favour of fortune. may your daughter beget an eminent warrior of nobility. one—whose greatness shall be famous in all directions. who shall be heard of even by Devas. Madam. your daughter will soon become the mother of a warrior son.

Ganga.—She is very weak: besides, this is her first delivery. I am greatly concerned about it as to how a safe delivery will happen (*how the two lives will part*).

Manthara.—The son that will be born will be of extraordinary lustre, being the result of a divine-gifted fruit.

गङ्गा— अद्वितीयप्रभावःस्यादिति सर्वेषामाशिषः ॥

मन्थरा— सुनीतिरप्यापन्नसत्वा श्रूयते ॥

सुरुचिः—आः! किमेतत्, कोऽन्ववददिममनृतवृत्तान्तं ॥

गङ्गा— वत्से जगदिथ खलु त्वमेकमेव फलमलंभि राज्ञा तपस्सिध्येति कथं संभावितेयं वार्ता ।

सुरुचिः— न विश्वसामि जनश्रुतिं ।

मन्थरा— प्रत्यक्षमपश्यं ।

आस्यं चारु चकास्ति पाण्डुतरतमं तेजोविचित्रान्वितं
श्यामं चूचुकमेव सूक्ष्मवनिताप्रोथो गुरुर्दृश्यते ।
आहारो जठरे न तिष्ठति मुहुर्वान्तं वमन्ती च सा
मृत्खण्डं सरसं च दोहदवती भुंक्तेऽत्र शंका कथं ॥

Ganga.—Everybody blesses him to be of unparalleled greatness.

Manthara.—It is rumoured that Suneeti also is pregnant.

Suruchi.—Ah! what is it? Who is it that invented this false news?

Ganga.—Daughter, you said, is it not, that only one fruit was obtained by the king by the fulfilment of austerities. How is this news probable?

suruchi.—I don't believe the rumour.

Manthara—.I saw it with my own eyes.

Her face is highly fair and shines beautifully with unusual light. The nipple is

सुरुचिः—

अंबाहं नहि जीवितुं तदथवा भोक्तुं च राज्यश्रियं
वांछामीह निशम्य तुल्यकुशलां ज्येष्ठां सपत्नीं तथा ।
सम्मन्ये परवृद्धिलोकनमृते वन्ध्यात्वदुःखं वरं
साम्यं तुल्यपदे सुनीतिपदवी भोगं सहेऽहं कथम् ॥

(दीर्घमुष्णं निश्वस्य)

गङ्गा— द्वावत्र प्रष्टव्यानुयोगौ ।

1. प्रथमः अथ ध्रुवं राजा तस्याः निवासं न जगाम तर्हि सर्वथा वनांतरे नाथवियुक्तायां सत्यां कथमेतत्समभवत् ॥

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black and the slender feminine hip looks big. Food is not retained in the stomach and she vomits often ; with the peculiar taste of pregnancy, she eats clods of earth with avidity. Where is the doubt in the matter ?

Suruchi.—Mother, I no longer wish to live nor to enjoy sovereignty after now hearing of the senior wife's equal fortune as described: instead of beholding the prosperity of an enemy I am willing to suffer barrenness myself; never can I bear equality with one who occupies the same position as myself, nor endure happiness in the lot of Suneeti.

(*Heaving a deep sob.*)

Ganga.—There are two questions to be asked in this matter.

First, if it be true that the king never went

(II. द्वितीयः) विना वरप्रसादं न पुत्रभाग्यं देवस्येति मौहूर्तिकानां स्थिरोक्तिः ॥ अथानीतं फलमेकमेव किं भविष्यति दैवज्ञभाषितं

सुरुचिः— (मन्थरामालोक्य) प्रतिवक्ष्येतां प्रश्नौ ॥

मन्थरा— अद्यावधि नागमद्राजा तत्रेत्यवगतं मया ॥

सुरुचिः— कथमवगतं ?

मन्थरा—अचिरं तावदेकदिवसे सुनीतिसुमत्योः विश्रब्धालापस्तदीयकुटीरे प्रच्छन्नश्राविततया मया श्रुतः । परमदीना सा सुमतिं प्रार्थयामास ॥

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to her dwelling, then in the middle of a forest, and separated from her lord, how happened this?

Second. It is an assertion of the astrologers that without a boon, a son is not to be born to his majesty. If then the fruit brought was only one, what becomes of the prediction (*of astrologers*).

Suruchi.--(*Looking at Manthara.*) Let the two questions be answered.

Manthara.—It is known to me that the king never went there up to now.

Suruchi.—How is it known ?

Manthara.— Recently I overheard a confidential talk between Suneeti and Sumati in her cottage, myself being concealed. Extremely affected, she besought Sumati that by hook,

यथा कथंचिदृजुमार्गेणाथवा वंचनेन पतिस्त्वरया स्वान्तिकं प्रापयितव्य इति । साह्यब्रवीत् ।

प्रभुर्मे नायातो मम तु च दशाऽयोग्यवचना
जनो वै मां ब्रूयाद्विगतसुधिया स्वैरचरणीं ।
कृतज्ञा स्यां तेऽहं सुमति सुमते जन्मशतकं
जनानां वार्तां तां यदि शमयितुं तन्नयासि मां ॥९३॥

गङ्गा— अयं बह्वर्थगर्भिवृत्तान्तः सुनीतिविनिपातसाधनं भवितुमर्हति । वत्से इतःपरं नाथो यथा तदीय्यदिशां न स्मरेत्तथा सावधानः प्रयत्नः कर्तव्यः ।

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or crook, by fair means or deception, her husband should be brought to her without delay. She said in fact:—

"My Lord has not come, and my condition is one unfit to be disclosed; people will speak of me as loose in conduct owing to loss of virtue. Intelligent Sumati, I shall feel grateful to you for a hundred births if you bring him to me for silencing the tongue of scandal.

Ganga.—This is news pregnant with meaning, and is enough to accomplish Suneeti's ruin. Daughter, strenuous effort should be made so that the king may not hereafter even think of that direction.

सुरुचिः— मातः। प्रतिभूरहं।

गंगा— देवः अगमदिति पक्षेऽपि कथं गुर्विण्यभवत्फलप्रसादं विनेति संदेहोऽवशिष्यते। तस्मादेतद्वृत्तान्ताविलंबप्रकटनेन समापयितव्य एव तस्याः विनिपातः।

सुरुचिः— तर्हि निवेदयामि राज्ञे सपदि। कोऽत्र भोः।

प्रविशति सेवकः।

अरे सेवक, गत्वा राजगृहं निरीक्ष्यतां यदि समयो राजदर्शनाय।

सेवकः— यद्देव्याज्ञापयति।

(निष्क्रान्तस्सेवकः।)

सुरुचिः—

हृदयं सपदि स्फुरति प्रतीक्षितेनाद्य तद्विनाशेन।

Suruchi.—Mother, I am responsible for it.

Ganga.—Assuming that the king did, in fact, visit (*her*) there remains the doubt how she conceived in the absence of the boon of fruit. Therefore her fall should be achieved by a prompt publication of this news.

Suruchi.—Then, I shall inform the king at once. Who is there? (*Enter servant.*) Sirrah, go to the king's court and find out if it be opportune to visit the king.

Servant.—As your majesty commands.

Suruchi.—My heart throbs at once from an anticipa-

बभ्राम यद्विभूतिं तदस्या भवति विनाशाय ॥ ९४ ॥

गंगा— वत्से, किमसि व्यग्रचित्ता आयातु सेवकः।

(पटाक्षेपेण सेवकः)

सेवकः—मृगयाव्यापाराय ह्यस्तन एव काननमगमदद्यावधि न न्यवर्तत इति वदन्ति।

(माता दुहिता मन्थरा च परस्परमवलोकयन्ति।)

मन्थरा—सुमतिव्यापारोऽयं निस्संशयं।

गंगा— मार्गान्तरं चिन्तयामः।

(निष्क्रान्तास्सर्वे।)

॥ इति द्वितिय्योऽङ्कः ॥

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tion of her ruin. What I mistook for a blessing, turns out a source of ruin to her.

Ganga.— Daughter, why are you impatient. Let the servant return. (*Servant by a toss of the curtain.*)

Servant.—They say that he left only yesterday for the forest to hunt and that he has not returned yet.

(*The mother, daughter and Manthara stare at one another.*)

Manthara.—Undoubtedly, this is Sumati's work.

Ganga.—We will think of another course.

Exeunt.

END OF ACT II.

तृतीयोंकः ।

॥ उपांकः १ ॥

(वनान्तराश्रमः । प्रविशति सुनीतिः मन्थरा च ।)

मन्थरा—अतीवाभिनन्दति सुरुचिः श्रुत्वा त्वत्सुतलावण्य-गुणातिशयं ।

सुनीतिः—किं स्मरति सुरुचिर्मा मंदभाग्यां ॥

मन्थरा—

स्मरति हि सुरुचिस्त्वां सानुकंपाश्रुनेत्रा
कठिनहृदयभूपं वीक्ष्य दूना प्रतीपं ।

ACT III.

SCENE I.

A hermitage in the forest.

Enter Suneeti & Manthara.

Manthara.—Suruchi rejoices very much, having heard of your son's beauty and excellent qualities.

Suneeti.—Does Suruchi remember me, unfortunate as I am?

Manthara.—Indeed, Suruchi remembers you with tearful eyes of sympathy, afflicted to see the hard-hearted monarch (*so*) perverse. Some-

क्वचिदपि वचनं सा कर्कशं भाषमाणा
नरपतिसविधे त्वां स्तौति बालं तथा ते ॥ ९५ ॥

सुनीतिः—उपकृताहं तया ।

मन्थरा—परन्तु, निर्निमित्तं त्वत्स्मरणं न रोचते राज्ञे ।

सुनीतिः—विधिलिखितं तत् । अपि सुखं वर्धते भगिन्याबालः ।

मन्थरा—निर्भाग्या सुरुचिस्तद्विषये । त्वं पतिविवासशोच्या सा तु जीवत्कुणपसुतेन ।

दैवं ददाति पुरुषाय मतिं तु शुद्धां
जन्मान्धदैन्यपरिवृत्ततया हि लोके ।

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times she even utters harsh language and praises you and your boy in the presence of the king.

Suneeti.—I am obliged to her.

Manthara.—But without any reason, your memory is unpleasant to the king.

Suneeti.—This is a decree of fate. Is the sister's boy growing up well?

Manthara.—Suruchi is unfortunate in that respect you are to be pitied for a husband's absence and she, on account of a son who is but a living corpse.

In the world, God gives to man a fine intellect only in exchange for the calamity of congenital blindness. To you, he has given a son with talents like those of the immortals

तुभ्यं च सूनुममरोपमवीर्यवन्तं
तस्यै ह्यदास्थिशितकोशतनुं निरस्थिं ॥ ९६ ॥

सुनीतिः—सन्तप्तास्मि श्रोतुं । सर्वविषयेऽपि भाग्यशालिनीममन्ये सुरुचिं ।

मन्थरा—अपूर्वं खलु तादृशपक्षपातित्वं विधातुः ।

सुनीतिः—तथापि न पश्यामि साम्यमावयोः ।

मन्थरा—इयमेव खलु सर्वत्र लोकवृत्तिः । सर्वेषां स्वाविद्यमानं वा स्वाशक्यसंपादनं नाम रमणीयं भाति ।

कदपत्यजदौर्भाग्यात् मनुते सुरुचिर्वरं प्रभोर्विरहं ।
लब्ध्वा सुतरत्नमपि त्वं मनुषे प्रीतिमुत्तमां राज्ञः ॥ ९७ ॥

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and to her, He has given a son whose body is a bag of boneless flesh.

Suneeti.—I am pained to hear this. I thought that Suruchi was fortunate in every respect.

Manthara.—Rare indeed is such partiality on the part of the Creator.

Suneeti.—Even so, I do not perceive an equality between us.

Manthara.—This indeed is the way of the world everywhere. To all men, what is not possessed by them or what is impossible to obtain is just what seems covetable. Suruchi deems the absence of a husband preferable to the misfortune of a worthless son. Possessed of a fine jewel of a son, you consider (*however*) the love of a husband preferable.

देवि, द्रष्टुमिच्छामि ध्रुवं । क्व बालः ।

सुनीतिः — (सेवकमालोक्य) आनीयतां बालः

॥ प्रविशति ध्रुवः धात्री च ॥

धात्री—

धन्यास्यंब हि पश्यते सुतवरं मेधाविचित्रान्वितं
चन्द्रं मातुलमानयेति सुभृशं खेलाकृते वाञ्छति ।
क्रोधात्क्रीडनकं विसृज्य गगनं गन्तुं समुज्जृंभते
स्वस्थानं भगणे दिवीति वदति क्रीडामि तारैरिति ॥ ९८ ॥

(सुनीतिः बालमुपलालयन्ती)

सुनीतिः— सखि, किमस्य गात्रं धूल्यावृतं ॥

Queen, I wish to see Dhruva; where is the boy?

Suneeti.—(*Looking at the servant*). Let the boy be brought.

Enter Dhruva and the nurse.

Nurse.—Blessed are you, O madam! see your excellent son of admirable intelligence. He wants 'uncle moon' to be brought to him as a toy to play with. Casting away the toys in anger, he longs to soar up into the sky. He says that his place is in the heavens and that he will play with the stars.

(Suneeti fondles the boy).

Suneeti.—Friend, why is his body covered with dust

धात्री— अंब, रुदंतं बालं पद्मिनीसरस्तीरमनयं, तत्र तावत् ।

हंसश्श्वेतो व्यरमत जले निर्मले वीतचिन्तः
नृत्ये पद्मे स्वनितसुगिरा पद्मपत्रं चुचुंब ।
हंसध्वानं विपिनविवरे ध्वानितं सन्निशम्य
पप्रच्छासौ प्रतिनिनदमहो को ददातीति चित्रं ॥९९ ॥

निरुत्तराहमवदं । गुहायामास्ते बालविलक्षणः कृष्णाभिधेय इति । तदा प्रस्थितवानविलंबं तेन सह विहर्तुं ।

मन्दं पादचरो हि याति विपिने धाष्टर्येन भीत्या विना
हासैर्धावति संस्खलन्ननुगतस्सिंहावलोकेक्षणः ।
उक्ते श्वापदजंतवोनुबहवस्संतीतिरेकानने
मन्दं जल्पति विद्यते वनमृगैर्योद्धुं तु शक्तिर्हि मे ॥ १०० ॥

Nurse.—Madam, I took the boy when he was crying to the bank of the lotus pond; there the white swan was sporting in clear water without any concern. It danced on the lotus, with musical peals of sound and kissed the lotus leaf. Listening with attention, he heard the swan's voice echoed in the caves of the forest and asked to my surprise who was making the sound of reply. Unable to answer, I said that there resided in the cave a strange boy Krishna by name. He then starts at once to go and play with him. He sets out pacing slowly into the forest with fearless audacity; when pursued, he runs laughing and trips when turning round to look behind

आश्चर्यं त्रिहायनस्येदृशं धैर्यं ॥ इषत्पतनात्धूल्यावृतं गात्रं ॥

मन्थरा— देवि, अपि भणति बालः ।

सुनीतिः— वत्स वद क्व गतोऽसि ।

बालः— गुहास्थबालेन सह विक्रीडितुं ।

सुनीतिः— (स्वगतं)

बालकृष्ण सुदयानिधे सुतं
पाहि पाहि कृपया हरेऽनिशं ।
रक्षकैर्विधुरमात्मजं ध्रुवं
जन्मदेन च निराकृतं शिशुं ॥ १०१ ॥

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him like a lion. When told that numerous beasts of prey resided in the woods, he gently lisps saying " I have really the strength to fight with the animals of the jungle". Wonderful, such courage for a boy of three years old!! When he tripped a little, his body became smeared with dust.

Manthara.—Queen, does the boy speak?

Suneeti.—Darling, speak out; where had you been?

Boy.—To play with the boy dwelling in the cave.

Suneeti.—(*to herself.*)

Young Krishna, an ocean of grace divine, O Hari, protect my son constantly; do protect with tenderness, my son Dhruva a child that has no protector, forsaken by his own father – one – that though born with

मंदभाग्यजनितं हरे सुतं
पूर्वजन्मसुकृतादिसत्फलं ।
अद्वितीयकदलीप्रसूतिजं
ग्रावखण्डकलमांकुरोपमं ॥ १०२ ॥

मन्थरा— बालं (गृहीत्वा) वत्स एहि । दास्यामि पुष्पाणि फलानि ते, इह क्रीडनकानि । देवि, पश्य सुरुचिप्रेषितानि कपित्थ-कोविदारजांबवबदरामलककरकरसालकदलीफलानि ॥

तथा बालायायं रङ्गलिप्तमृण्मयूरः । इयं वेङ्कटेशप्रतिमा ।

बालः— (गृहीत्वा) कुत आनीतान्येतानि ।

मन्थरा— त्वत्पितृगृहात् ।

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poor luck, represents to me the valued reward of good deeds done in by-gone janmas (*incarnations*), an only fruit as of a plantain tree, and rare as a paddy sprout grown on a piece of rock.

Manthara.— (*taking the boy*) Darling, come; I will give flowers and fruits to you. Here are toys; your majesty, see the things sent by Suruchi. Fruits *viz.* wood apples, ebony rose apples, Amalakas (நெல்லி) (Emblic myrobalan) Pomegranate, Mangoes and plantains; similarly, this painted peacock for the boy; this image of Vencatasa.

Boy.—(*Taking them*) whence were these brought?

Manthara.—From your father's house.

बालः— अंब, कोऽयं पिता योम ईदृशानि सुन्दरवस्तूनि संप्रेषयति ।

मन्थरा— तत्र भवान् महैश्वर्यसंपन्नो राजा ते जनकः ।

बालः— भणत्वंबा न त्वं । अंब किमस्ति मे तातः तर्हि कोऽसौ ।

(मातृनयनयोरश्रुकणं वीक्ष्य ।)

अंब किं ते बाष्पाकुले नयने ।

सुनीतिः— वत्स, तव पितुस्स्मरणमजनयदीषद्वाष्पोद्गमं ।

बालः—अपि तातः क्रूरः ? किं त्वां भर्त्सयति यत्स्मरणं जनयति ते बाष्पं ।

Boy.—Mamma, who is the father that sends me beautiful things like these?

Manthara.—Your father is an honoured monarch in possession of enormous wealth.

Boy.—Let mamma speak, not you. Mother, have I got a father? If so, who is it?

(*Seeing tear drops in her eyes.*)

Mamma, why are your eyes suffused with tears?

Suneeti.—Darling, the recollection of your father produced a slight flow of tears.

Boy.—Is father a cruel person? does he rebuke you, now that a mere recollection of him produces tears in you.

सुनीतिः— सर्वथा न तथा नाथः । परमसौम्यो हि तातः ॥

तव जनकमुखं हा चन्द्रबिंबातिशान्तं
वरनयनयुगं तन्नीरजाभं मनोज्ञं ।
मृदुलहसनवाणीशीतलं गन्धनीरं
मतिविभवगुणा वै रोमहर्षं सृजंति ॥

बालः— गन्तुमिच्छामि तं द्रष्टुं ।

सुनीतिः— उचिते काले स्यात् ।

मन्थरा— काक्षस्स्याद्बालस्य । गृहान्तरं नीत्वा दृष्टिदोषपरिहारकं करोतु देवी । गच्छामि सुरुच्यवरोधं ॥

Suneeti.—Not so at all is my lord. Your father indeed is very amiable.

Alas! your father's countenance is a refreshing disc of the moon. That pair of excellent eyes shining like lotus is lovely. His soft and smiling utterance, is a soothing attar of roses. His intellect, dignity and qualities produce an ecstasy of feeling, the hair standing on end.

Boy.—I wish to go for seeing him.

Suneeti.—Let it be in proper time.

Manthara.—The boy may be affected by evil eyes. Taking the boy inside the house, let your majesty perform the rite for averting the evil influence of wicked eyes. I go to Suruchi's quarters.

सुनीतिः— निवेदय तस्यै मदनारतस्मरणं ।

मन्थरा— यद्देव्याज्ञापयति ।

(इति निष्क्रान्ता मन्थरा)

सुनीतिः— बाल यदीछा एषु भोज्येषु भक्षयैकतमं ।

बालः— एकाकितया नेच्छामि भोक्तुं । वनगतेन कृष्णेन सहाद्मि ।

धात्री— देवि, दीयतां गृहगतं फलांतरं । नैकतममेतेषु । स्यादतिस्नेहः पापशंकी । तथापि शंकते मे मनः ॥

सुनीतिः—अयि किन्निमित्तमस्याः शंकायाः ॥

धात्री—पिपीलिकाश्चापि गुडं मनोज्ञं
प्रयांन्ति नो वै निकटे चरन्तः ।

Suneeti.—Communicate my constant remembrance to her.

Manthara.—As your majesty commands.

(*Exit Manthara*).

Suneeti.—Boy, eat any one of these edibles, if you wish.

Boy.—I don't wish to eat alone. I will eat in company with Krishna of the forest.

Nurse.—Let some other fruit that is at home be given, not one of these. It may be that strong affection raises mistrust; anyhow my mind suspects.

Suneeti.—Madam, what is the cause of suspicion?

Nurse.—Even the ants don't rush at the sweet sugar, though they go about close by. They are in-

विचित्रभक्ष्याणि हि तानि सन्ति
यतो निवृत्तास्सकला हि नीलाः ॥ १०३ ॥
(नेपथ्ये) हा धिक् हा धिक् ।

(पटाक्षेपेण सेवकः)

सेवकः— अनर्थोऽयमभवत्! कुत्र बालः! अप्यस्ति कुशली! हतं सा महिला! कथमहं विवरिष्यामि ।

सुनीतिः— किमरे प्रलपितं?

सेवकः—

अपरिचिततया तां मन्थरां वीक्ष्यमार्गे
छगलकगणपालाः कुक्कुरा बुक्कयन्तः ।
दशनभययुतां तां रंहसा स्यन्दमानां
निशितरदनकैस्ते मांसखण्डं ददंशुः ॥ १०३ ॥

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deed strange edibles, from which even flies remain scared away.

(*Behind scenes*)Alas! Alas!

(*Enter servant with a toss of curtain*).

Servant.—A disaster has happened; where is the boy! Is he safe? Alas that woman! how shall I relate it?

Suneeti.—What, sirrah, is this wild utterance?

Servant.—Manthara being a stranger-woman, (*unseen before*) the watch-dogs of the sheep-pen seeing her on the road, barked at her; she fled with speed afraid of being bitten; and they did bite off a piece of flesh with sharp-edged teeth.

सुनीतिः—आः ! रे सेवक, कथमिदं नाम मद्गृहमागताया-श्श्वानदष्ठत्वे मे हि निन्दा भवति न जाने जीवति वा न वा मे अकुटिला विश्वसनीया चेटी। यूयं खल्वजाग्रताः मत्सखीमहत।

सेवकः— अस्ति श्रोतव्यं। शृणोतु देवी।

सुनीतिः— वद वेगेन।

सेवकः—

तदातुभूतलेनारी विससर्जाशनं त्विदं।
भुक्त्वा श्वानोऽखिलाश्चापि समीयुः पंचतां द्रुतं॥

धात्री— देवि। ऊर्जिता मे आशंका। इदं खलु बालदत्तमेव।

Suneeti.—Ah ! sirrah, peon. what is this?

If a visitor of my house, be bitten by dogs, the censure falls only on me. I don't know if my innocent and faithful toilette-servant is alive or not. It is you that have by carelessness killed my friend.

Servant.—There is still something to hear. Let your majesty listen.

Suneeti.—Say it quickly.

Servant.—Then it happened, that the woman dropped this cake on the floor. By devouring it, all the dogs quickly met with death.

Nurse.—Queen, my suspicion has been confirmed. This verily is the same as the one given to the boy.

सुनीतिः— भगवता कृष्णेन दीनबन्धुना कृपापारावारेण निर्वर्तिता विपन्मे दारकवरात् । नामन्ये गोमुखव्याघ्रीं मन्थरां । सेवक प्रक्षिप्यन्तामाशु निश्शेषतः पुष्पाणि फलानि क्रीडनकानि ।

बालः— अंब । किमिमानीतो नीयन्ते ।

सुनीतिः— विषग्रस्तानि तानि न भोज्यानि । बालकृष्णाय च समर्पयितुमयोग्यानि नाम । नीयंतां ।

॥ निष्क्रान्ताः सर्वे ॥

॥ उपांकः २ ॥

(हर्म्ये । प्रविशति राजा सुरुचिः सेवकश्च ।)

Suneeti.—A serious danger has been averted from my darling child, by the grace of Lord Krishna who is a kinsman of all afflicted people and a sea of kindliness. I did not know that Manthara was a tigress with the face of a cow. Servant, let all the flowers, fruits and toys be thrown away quickly, every one of them.

Boy.—Mamma, why are these removed from here ?

Suneeti.—They are saturated with poison, and unfit to be eaten and unfit also to be offered to the boy Krishna .

(Exeunt)

SCENE II.

In the palace. Enter King, Suruchi and servant.

राजा—ततस्ततः ।

सुरुचिः—श्वानदष्टतया शय्यागता बभूव द्वौ वत्सरौ ।

राजा— नूनं दुष्टेत्यवगम्यते सुनीतिः । संरक्षकविधुरतादशायां समयनिरीक्षणपूर्वकमेकाकिनीं निरपराधिनीं सैरन्ध्रीमेवं श्वानेन दंशयन्ती स्त्री परमदारुणा स्यात् । कथमेतन्मया नाकर्णितं वर्षद्वयं ।

सुरुचिः— ज्येष्ठमहिषीस्थानमुद्दिश्य पैशुन्यभिया नावदमार्यपुत्रं ।

राजा— इदं चिन्तां जनयति । किमर्थमगमत्सा तत्र ?

सुरुचिः— न जाने सैव प्रष्टव्या ।

King.—Then, what next?

Suruchi.—Being dog-bitten, she became bedridden for two years.

King.—It is perceived beyond doubt that Suneeti is wicked: a woman that causes her innocent and helpless toilette-servant, to be bitten by dogs, taking undue advantage of an opportunity, must be a very hard-hearted person indeed. How is it that it was not heard of by me for two years.

Suruchi.—I did not mention this to my royal husband out of regard for the position of the senior queen, and being afraid of tale-telling.

King.—This causes uneasiness; why did she go there?

Suruchi.—I do not know, she should herself be questioned.

राजा— क्व चेटी? रे सेवक आयात्विह चेटी।

निष्क्रांतः सेवकः॥

(प्रविशति चेटी खञ्जन्ती.)

मन्थरा— (पादयोः पतित्वा)

धर्मप्रभो सकलनिर्धनलोकबन्धो
पादं प्रपस्य रदनैर्व्रणकीटकार्तं।
देहं त्यजामि नृपते तव पादमूले
जीवंतु मे विभवतः परिपंथिनस्ते॥

राजा— स्यादिदं यादृच्छिकं।

मन्थरा— स्वामिसाक्षिकं शपथं करोमि सुनीतिप्रेरिता एव श्वाना इति।

King.—Where is the toilette-servant? Sirrah, let the toilette-servant come here.

(*Exit servant*)

Enter toilette-servant limping.

Manthara.—(*Prostrating at the king's feet.*) O, monarch of justice, kinsman of the poor and the afflicted, see, sir, the wounded foot diseased with vermin in consequence of bites. O, king, I sacrifice this body at your feet; and the enemies of mine, - let them live in exultation.

King.—This may be accidental.

Manthara.—As God is my witness, I swear that the dogs were set on by Suneeti.

राजा— भद्रे मा बिभिहि न विस्मरामि तव चिरंतननिष्कपटताश्रयं। अनुशास्मि पारितोषिकं वेतनं तव श्रमायास्मत्सेवायां। किमर्थमपद्यथास्त्वं तत्र ?

मन्थरा— मे देव्या दर्शनाय तथा द्रष्टुं तस्या बालचूडामणिं ॥ स्नेहमात्रप्रेरिता।

राजा—आलोचयामि तव संगतिं ॥ अपगम्यतां ॥

(निष्क्रान्ता चेटी)

प्रतीहारः— प्रभो, कतिपयारण्यका धात्रीमेकां पुरस्कृत्यागताः दर्शनमपेक्षन्ते भगवतः।

राजा— प्रवेशय तान्।

प्रतीहारः— यथाज्ञापयति देवः

[निष्क्रान्तः]

King.—Good Madam, don't fear. I will not forget your long and faithful service. I will order compensation (*Pension*) for your sufferings in our service: for what purpose did you go there?

Manthara.—To see my mistress the queen; so also to see her matchless boy, out of mere affection.

King.—I will consider your case; you may retire.

Doorkeeper.—My lord, some dwellers of the forest, accompanied by a nurse have come and (*they*) pray for an audience of your majesty.

King.—Cause them to enter.

Doorkeeper.—As your majesty commands.

(ततः प्रविशन्ति ध्रुवधात्रीपुरोगमाः)

राजा— (स्वगतं)

सिंहो वा समुपैति माणववरो गंभीरदृष्ट्याद्भुतः
भास्वद्गात्रमिदं नराकृतिरहो नीलोत्पलैर्निर्मितम् ।
स्मेरं चारु रदच्छदे नयनयोर्जैत्रं भ्रुवो भावतः
को वा मन्मथदिव्यमोहवपुषा मुष्णाति मे मानसं ॥

धात्री—(बालकर्णान्तिकं वदति)।

बालः— तात वन्दे ।

सुरुचिः— को भवान्?

बालः— सिंहासनस्थभूपालसूनुरहं ।

(*Enter Dhruva, Nurse and others.*)

King.—(*To himself*)

Is it a lion that approaches (*me*) or a splendid boy of extraordinarily majestic looks? This shining form, is it a human body or a creation from the leaves of blue-lotus. The sweet smile on the lips and in the eyes vanquishes the world by its emotion. Who is he that purloins my heart by a divinely enchanting figure of cupid?

Nurse.—(*Whispers in the boy's ear.*)

Boy.—Father, I prostrate.

Suruchi.—Who you?

Boy.—I am the son of the king on the throne.

सुरुचिः— किं सुनीतिपुत्रः ?

बालः— सुनीतिपुत्रश्च ।

सुरुचिः— अर्भक, किं तेऽभिलषितं ।

बालः— न किमपि । तातस्याङ्कारोहं करोमि । (इति गच्छति)

सुरुचिः— रे बाल, तिष्ठ तावत्तत्रैव । (इति बालं वारयति)

बालः—किन्निमित्तमिदं निवारणं ?

सुरुचिः—तव दौर्भाग्यमेव ।

बालः—(गद्गदया) कुतोऽहं निर्भाग्यः ?

सुरुचिः—मदुदरं विहाय सकलत्रे जातोऽसीत्यतः ।

बालः—राजन्, न ह्यंबा मे तव धर्मपत्नी ?

राजा—अथ किं ।

Suruchi —Are you the son of Suneeti?

Boy.—Also Suneeti's son.

Suruchi.—Boy, what is your wish?

Boy.—Nothing, I go to the lap of my father (*So he goes.*)

Suruchi.—Sirrah, boy, stand back there as you are (*she stops the boy*)

Boy.—What is the cause of this obstruction?

Suruchi.—Only your misfortune.

Boy.—(*With tremor of voice*) why am I unfortunate?

Suruchi.—Because you were born of my co-wife instead of from *my* womb.

Boy.—O king, is not my mother your lawful wife?

King.—Yes, what of it?

बालः—तर्हि पुत्रोऽहं सिंहासनारोहयोग्यः।

सुरुचिः--बाल नारायणप्रसादजातो न त्वं ॥ आराधय भगवन्तं तदा भवस्यर्हः। नान्यथा।

राजा—(स्वगतं) एकमेव हि फलं आनीतं भुक्तं च सुरुच्या ॥

बालः—अपि न पूजयति मे माता नारायणं ?

राजा—कथमहं जानामि ?

बालः—

देवी महिषी ह्यंबा
सुरेड्यशीला सती हरेर्भक्ता।
न समास्ति चोत्तमा वा
साध्वी नारी तु भूलोके ॥

Boy.—Then, I am your son and fit to ascend the throne.

Suruchi.—Boy, you were not born out of Narayana's grace; worship the Lord, then you will be competent and not otherwise.

King.—*(to himself)* Indeed a single fruit was brought and eaten away by Suruchi.

Boy.—Does not my mother worship Narayana?

King.—How do I know?

Boy.—Her majesty, the anointed queen, my chaste mother, of virtues honoured by the Gods is a devout worshipper of Hari. There exits not on the face of the Earth another virtuous woman equal or superior to her.

सुरुचिः---रे बालिश, जानात्यार्यपुत्रस्तव मातुश्चरितं ।

बालः—(नेत्रांबुभिः) तात किं संमतं ते विमातुर्वचनं ?

राजा—(स्वगतं)

झटिति गदितवाक्यं किंकिणीनादनिम्नं
  भ्रुकुटितनयनभ्रूर्मातृशंसाप्रवादे ।
जनयति परमं मे प्रत्ययं स्नेहमस्मिन्
  वरफलजनितोऽयं स्याद्धि बालो मदीयः ॥

(प्रकाशं)

बाल अस्तु वादः । गच्छ मातरं ॥

Suruchi.—Sirrah, youngster, my royal husband knows the character of your mother.

Boy.—(*With tears in his eyes*) father, is the step-mother's language approved by you?

King.—(*To himself*) The sudden outburst of words ringing deep like a bell and the eyebrows knit together in vindication of a mother, creates in me an unbounded trust in, and affection for, him. This boy of mine must be the one born out of the boon-gifted fruit. (*aloud*) Boy, let the discussion alone: go to your mother.

बालः—न मातरं किं तु वनगतं दीनशरण्यं गच्छामि

इति धावन्निष्क्रांतो ध्रुवः

॥ तथा सर्वे ॥

॥ उपांकः १ ॥

(कानने ध्रुवः)

ध्रुवः—

गाढं काननमत्र तामसमहो मध्याह्नतोपीदृशं
ह्यध्वानो न हि दृष्टिगोचरगताश्शल्यावृताः कापथाः ।
सिंहद्वीपिश्रृगालघोरनिनदैः पूर्णा दिशास्सर्वशो
जाने नो क्व च गह्वरान्तरगतो गूढस्स आस्ते हरिः ॥

("नरहरे" इत्याह्वयति)

(नेपथ्ये वीणां श्रुत्वा) अहो महात्मगानं श्रूयते

Boy.—Not to my mother; but to Krishna dwelling in the forest, the refuge of the afflicted do I go. (*Exit Dhruva running away*) *Exeunt all.*)

ACT III. SCENE 3.

In the forest. Dhruva

Dhruva.—Dense is the forest; even at midday it is so dark here. The paths are wretched tracks filled with thorns not discernible by the eye. The frightful yell of beasts such as the tiger and the jackals fills the space in all directions. I do not know within what cave that Hari remains concealed.

(*Calls aloud saying O! Nara Hari*)

(*Behind the scenes hearing Veena music*)

O joy, the music of a great sage is heard!

(समाकर्ण्य दृष्ट्वा) आयास्यति मुनिवरो मद्भाग्यदैवं ॥

(ततः प्रविशति नारदः)

नारदः—

क्व यासि वत्स कांतारे
ह्यसहायो रुदन्भृशं ।
निर्मानुषे घोरतरे
किरातैरपि दुर्गमे ॥

बालः—

विमातुर्वाक्यनाराचै
र्विद्धपार्श्वो वने मुने ।
धावामि घोरसन्तापात्
बाणाविद्धो मृगो यथा ॥

नारदः—

पित्रोरनुज्ञया यासि
ह्याहोस्वित्स्वेच्छया चरन् ।

(Listening and seeing) here comes the prince of sages; the deity of Fortune to me.

Enter Narada.

Narada.—Dear boy, whither do you go alone into the woods weeping bitterly;–a forest where no human beings dwell, and which is impossible even for the hunters to pass through.

Boy.—The wordy arrows of a stepmother having pierced through my sides, I am running away, O! sage, into the jungle like a deer writhing from a (*hunter's*) dart.

Narada.—Is your journey approved of by parents

जननीस्तन्यचिन्हं ते
बिंबोष्ठेनैव शोषितं ॥

बालः—
पिता मे मोहसम्मग्नः
ह्युदासीनो मयि प्रभो ।
माता मे गद्गदाश्रुभ्या
मनुजज्ञौ वनाटनं ॥

नारदः—श्रांतोऽसि बाल भुंक्ष्वेदं
कन्दमूलं क्षुधार्तिहं ।
नयामि स्वगृहं नूनं
ह्ययं ते खण्डमोदकः ॥

बालः—
सर्वसन्यासभाग्यस्त्वं
यतेमां किं भवे नयेः ।

---

or do you wander at your own will. Truly the traces of the mother's milk are not yet dry on your cherry lips.

Boy.—My father is deep in infatuation; he is indifferent about me, honoured sir. My mother with tearful tremor of voice permitted me to ramble into the woods.

Narada.—Boy, you are tired; eat this root that will appease hunger; I will surely take you to your home. Here is sugar-candy for you.

Boy.—Enjoying as you do the bliss of universal

सर्वदा जैह्मचापल्यं
जेतुं मां शिक्षय प्रभो ॥

नारदः—
किन्निमित्तं रुदन्नासीः
किं तत्ते भणितं वचः ।
भणाभिलषितं सर्वं
दास्याम्यद्य शिशूत्तम ॥

बालः—
पितुरुत्तानपादस्य
वामोरुं समुपेयिवान् ।
तदा निरुद्धस्सहसा
मन्दभाग्योहमीदृशः ॥

नारदः—
जानामि पितरं तेऽहं
मद्वचस्तस्य सूनृतं ।

---

renunciation, why do you, O sage, lead me back to carnal life. Teach me, honoured Sir, how to conquer for ever the refractory appetite of the tongue.

Narada.—For what purpose, were you crying? What was it, the words you uttered. Tell me what is desired; I will grant (*it*) matchless boy.

Boy.—I went straight to the left thigh of my father Uttanapada; then was I suddenly obstructed; I am such an unfortunate fellow.

Narada.—I know your father; my Words command

स्थापयाम्यङ्कयोस्तस्य
प्रतियाहि ततो गृहम् ॥

बालः—

समतीतो हि कालो मे
यदासीदल्पवाञ्छितं ।
वंदेऽहं त्वां दयासिंधो
पाहि मां तत्वदर्शनैः ॥

(इति पादयोः पतति ।)

नारदः— बाल, उत्तिष्ठ, उपदेशं करिष्ये ।

बालः— कृतार्थोऽहं ।

नारदः— उपविश, भगवान्नारायणस्ते मङ्गलान्यभिवर्षतु ।

(रहस्यं उपदिशति "ओं नमो भगवते वासुदेवाय")

(अनन्तरं) प्रकाशं.

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his regard. On both his thighs I will seat you with firmness and hence do return home.

Boy.—The time is past, when my wish was fixed on a low object. I prostrate before you. O, Sea of kindly grace, save me by instruction in divine truths.

(*Falls at the feet*).

Narada.—Boy, get up; I will initiate you.

Boy.—I am saved.

Narada.—Sit down; may Lord Narayana shower blessings on you, (*secretly instructs him in the Manthra* "Om Namo Vasudevaya". *(Then aloud.)*

नृपतनयशरीरं
न त्वं ध्रुवोऽपि तु विद्यते ह्यंतः।
जीवस्तु नित्य आत्मा
बद्धस्ते खर्वदेहेऽस्मिन् ॥
नारायणो हि भगवान्
बिंबात्मा राजते हि सर्वेषाम् ।
एको ह्यसौ स्वतन्त्रः
नियामकस्सर्वलोकानाम् ॥
नेदं शरीरमेकं
संत्यावरका अनेकशः कोशाः ।
अस्माद्धि कोशबन्धात्
मुक्तिस्स्याच्च हरिप्रीत्या ॥
यदि मुक्तेर्योग्यस्त्वं
पश्यसि दयया हरेर्हरिं साक्षात् ।

O prince, the body is not *you* but Dhruva is within. Jeeva (*soul*) is indeed an eternal self chained in this diminutive body of yours.

Truly Narayana is the Lord shining as the original form of which everything else is a reflection. He alone is self-existent, the ruler of all the universe.

This is not an only body. There are several sheaths encasing you. From this bondage of sheaths, your emancipation will occur by the grace of Hari.

If you be one inherently fit to attain Heaven,

नारायणमीमांसा
साधनमेकं हरिं द्रष्टुम् ॥
नियतं मितं सुखं ते
प्राप्नोषि च सन्निधौ हरेर्मुक्तौ ।
आब्रह्मस्तंबांतं
परावराह्यासते जीवाः ॥

तदेवं प्रत्यक्षादिप्रमाणैः पदार्थानां नित्यत्वानित्यत्वादिकं निश्चित्य विषयेषु विरक्ताश्शमदमादिमन्तो मुमुक्षवो वासुदेवैकशरणा स्ताद्विषयाणि श्रवणमनननिदिध्यासनान्यादरनैरन्तर्याभ्यां बहुकालमनुष्ठितवन्तो भगवत्साक्षात्कारे सत्युद्रिक्तया भक्त्या भगवत्प्रसादात् भगवद्ज्ञानभोगाभ्यां प्रक्षीणसमस्तकर्माणः स्वोत्तमप्रवेशेन ब्रह्मना-

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you will see Hari in person by His grace. The study of Narayana is the only means of obtaining His vision.

Your bliss is preordained and limited. You will get it in Moksha in the proximity of Hari. From Bramha to a particle of dust, the Jeevas are classed in gradation.

Persons who after realising the properties of things viz. whether they be transient, eternal and so forth, by the instrumentality of knowledge-sources such as perception, inference, and revelation, (1) become disattached to the objects of senses (2) acquire equanimity, control of mind and so on (3) look forward to liberation as the goal; (4) rely on Vasudeva

ड्योत्क्रमणेन वा शरीरादुत्क्रांताः स्वोचितेन अर्चिरादिमार्गेण वा वैकुण्ठस्थं भगवन्तं हिरण्यगर्भेण सहप्राप्ताः निवृत्तात्यंतसमस्तानिष्टाः भगवत्समीप एव तमुपासीनाः स्वरूपेण लीलागृहीतविग्रहैर्वा संकल्पमात्रसाध्यान् दिव्यभोगांस्तारतम्येनानुभवन्तो न कदाचन पुनरावर्तन्त इति सिद्धान्त निष्कर्षः ॥ ओं तत्सत् ॥

॥ साधयामस्तावत् ॥

(इति निष्क्रान्तो नारदः ॥)

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as the sole refuge (5) practice study, reflection and concentration, for a long time with uninterrupted fervour in respect to Him (6) obtain a vision of the Lord (7) exhaust their karma in the plenitude of overflowing devotion, either by working it out or by the force of divine knowledge, with the help of His grace, (8) merge into higher forms or fly up from the mortal frame through the Bramha nerve (9) reach the Lord at Vaikunta along with Hiranyagarbha by routs suitable to them or by the paths of such as Archi (10) and freed altogether from unhappiness, enjoy in the vicinity of His personal presence and according to their rank, a bliss divine, by means of their spiritual essence or forms created for the time by mere volition ——— these do not incarnate again: such is the condensed essence of the sastras. Om Tat Sat.

(*Narada retires.*)

ध्रुवः— (स्वगतं ।)

जातो भूमौ तपसा राज्ञः
कर्मविभुक्तेः नृहरेऽहं।
सुनीतिगर्भे क्रिमिविड्पूर्णे
खेदं सर्वं ह्यन्वभवं ॥
मातापित्रोः परिचयवाञ्छा
नैवासीद्वै माधव मे ।
कालेनाहंकर्मजपापात्
बद्धः पाशैर्नीत इह ॥
अकालनिद्राहारैर्भूयो
धात्रीमाता प्राहन्मां ।
तैलास्वादैरमितं खेदं
रोदनविपुलैरन्वभवं ॥

Dhruva.—(*To himself*)

I was born in this world O! Narahari, by the force of the king's penance in order to work out my Karma. In the womb of Suneeti replete with worms & fœces, I suffered every kind of pain.

O Madhava, I had no wish to form the acquaintance of a father and mother; bound with ropes by time and the sins of Karma I have been led hither.

A nurse and a mother strangled me by an abundance of ill-timed sleep and food. I suffered immeasurable pain, by swallowing doses of oil, with abundant weepings. (*cries*).

मातुः क्षीरं चूषणपीतं
जन्मनि जन्मनि पतितं मे ।
भूमौ तावत्क्षीराब्धिस्स्या
दमितं जननं ह्यन्वभवं ॥

माधवरुदितं नयनांबुकणं
सन्निहितं चेज्जलधिसमं ।
संख्यातीते जन्मनि हिंसां
नानारूपामन्वभवं ॥

नृपतेरङ्कं मोक्षं मत्वा
तदलाभाद्वै खिन्नोऽहं ।
माधव नो स्यादीहा काचि
न्नश्वरफलके बंधकरे ॥

Dhruva.—In birth after birth, when I suckled the mother's milk, what dropped on the floor in the suckling would make up an ocean of milk.

So incalculable have been the births I have undergone.

The drops of tears I have shed, will if collected together, make up a sea. O, Madhava in the course of births beyond all calculation I have undergone sufferings of every kind of description. (*At last*) deeming the monarch's lap as heaven, I was distracted by the failure to attain it. O, Madhava let no desire be directed towards transient fruits that only rivet bondage.

मोचय बालं क्रीडासक्तं
रोदनहासैरनिमित्तैः ।
मानुषजननं कुरु सफलं मे
दैन्याद्याचे भगवंस्त्वां ॥

योंतः प्रविश्य मम वाचमिमां प्रसुप्तां
संजीवयत्यखिलशक्तिधरस्स्वधाम्ना ।
अन्यांश्च हस्तचरणश्रवणत्वगादीन्
प्राणान्नमो भगवते पुरुषाय तुभ्यं ॥

यानिर्वृतिस्तनुभृतां तव पादपद्म ध्याना
द्भवज्जनकथा श्रवणेन वा स्यात् ।

Liberate the boy given to play——who weeps or laughs without cause. Render my human incarnation fruitful of its purposes; forlorn do I beseech the lord.

To thee the lord Purusha, who being the reservoir of every force, by His greatness permeates and vivifies this utterance of mine so long dormant, and likewise permeates and vivifies the other organs such as the hands, legs, body, and the pranas, be this prostration.

The exquisite pleasure derivable by men from a meditation of Thy lotus feet and a study of the biography of Thy devotees, cannot be attained even in heaven, in the enjoyment of one's own spiritual greatness.

सा ब्रह्मणि स्वमहिमन्यपि नाथ माभूत्
किम्वन्तकासिलुलितात्पततां विमानात् ॥

(निष्क्रान्तः ।)

॥ इति तृतीयोङ्कः ॥

Need it be said that it is unattainable by those who occupy positions from which they are ejected by the sword of death.

(*Exit*)

The end of Act III.

॥ अथ चतुर्थोंकः ॥

॥ उपांकः १ ॥

(सौधे प्रविशति सुमतिः राजा च।)

राजा— सुमते किमस्ति मानवो भुवि वा अन्यत्र वा मादृशो निर्भाग्यः?

अध्यूढा कलहप्रिया तु रमते निश्चिंतया सौख्यधी
रन्या बालकयुद्धसक्तकुमतिः सन्नद्धकक्षा सदा ॥
पुत्रो मे सुरुचेरयं मृतसमो नान्वर्थनामोत्तमो
मेधावी तु वनं गतः क्व सदृशो दौर्भाग्यदीनो मम ॥

ACT IV. SCENE I.

In palace. (Enter Sumati and the king).

King—O Sumati, is there on Earth, or elsewhere, a man so unfortunate as myself?

The senior wife is a lover of quarrels, and is enjoying herself without any concern, her thoughts bent on pleasure. The other is so mean as to be ever prepared with girded loins to wage war with a child. This son of mine born of Suruchi is virtually a corpse, and deserves not the name 'Uttama': above all, *(my son)* the genius has gone to the jungle. Who is there so miserable in misfortune as myself?

सुमतिः— सुनीतिभ्रातृत्वेन पक्षपातशंकास्पदोऽहं । तथापि तथ्यभाषणं मे धर्मः ।

सततहरिसुचिंता भर्तृपादावलंबा
विरहदहनपीडाकर्शितांगी सुनीतिः ॥
न खलु पिशुनवाक्यं श्रद्धया श्राव्यमेतत्
कलहनिरतिरस्याः शृंगमद्धा शशस्य ॥

राजा—

कथयसि सुमते किं मन्थरा संगतौ किम्
शुनकदशनमेवं प्रेरयन्ती गुणाढ्या ।
सुवचननुतियोग्ये नैव भार्ये मदीये
वनगतिरथवा मे देहनाशो विचिन्त्यः ॥

Sumati.—I am liable to be suspected of partiality as the brother of Suneeti. However to speak the truth is my duty.

Ever devoted to Hari and trustful in the lead of a husband's footstep, Suneeti is pining away emaciated by the fire of a lover's longing. The word of tale-bearers should not be listened to with trust. The propensity for mischief attributed to her is as false as the horn of a hare.

King.—What say you, Sumati, in the matter of Manthara? Is she a good-natured woman who thus instigates the biting by dogs. No, my wives are neither of them deserving of praise. An exile into the forest or suicide is the only course to be thought of by me.

सुमतिः— मन्थरा दुष्टभावेयं
कैकेयी मन्थरोपमा ।
स्वामिंस्तस्याः कथामिथ्या
तथैवास्ति जनश्रुतिः ॥

राजा— सखे, मिथ्येत्यत्र नास्तीषदपि प्रमाणं। अस्तु ॥ मे न रोचते तयोर्वार्ता ।

परिभ्राम्यति शीर्षं मे
तथा भूमिश्च घूर्णति ।
वातुलोऽहं सखे प्रायो
ह्याश्वासो मे न विद्यते ॥

सुमतिः— समेयाद्वत्सवर्यस्ते
नारायणकृपाबलात् ।
नूनं हि तादृशी मेधा
विष्णवाति प्रीतिसंभवा ॥

Sumati.—This Manthara is wicked by nature and resembles the Manthara of Kaikeyi. My lord, her story is false. This is what people say.

King.—There is not the slightest proof that it is false. Let it alone: their topic is unpleasant to me. My head reels: the floor too whirls likewise. Friend I am almost mad. There is indeed no consolation for me.

Sumati.—Your excellent boy will surely return, with the aid of Narayana's grace. Verily intelligence of that order must have originated only from the supreme grace of Vishnu.

राजा—

मनांसि मुष्णात्यतिमन्मथो बलात्
न लोहकान्तोऽस्य वटोस्तु शक्तिमान् ।
असंशयं देवकृपाभवो ध्रुवः
कथं भवेदीदृशकान्तिरन्यथा ॥

सुमतिः —किमेवं संभावनामात्रं? कथं नु विस्मृतमार्येण ? । नारायणप्रसादलब्धचूतफलजातोह्ययम् ।

राजा— न तथा एकमेव हि फलमानीतं। निश्शेषतो भुक्तं च सुरुच्या । तर्हि कथं स्यात् ध्रुवो वरजन्यः ।

सुमतिः— प्रभो वरजन्य एवाऽयं । आश्चर्यं न ज्ञातं दैवेनाद्यावधि । शृणोत्वायुष्मान् ॥

King.—He who surpasses cupid forcibly steals my thoughts. No magnet possesses the attractive force of this boy. Without doubt Dhruva may be a product of divine grace. How can he be of such brightness otherwise.

Sumati.—Is this only a probability? How is it forgotten by your majesty? He is truly (*a boy*) born of the mango fruit obtained by the grace of Narayana.

King.—Not so; only a single fruit was brought and wholly eaten away by Suruchi. How then can Dhruva be the result of a boon?

Sumati.—My lord, he is really the result of a boon. I wonder how it is still unknown to your majesty. I pray your majesty will listen.

प्रौढा राज्ञी सुरुचिः
बुभुजे बीजं विहाय रसमात्रम् ।
तदहं ददौ सुनीत्यै
जातो ध्रुवः कलापूर्णः ॥

राजा— (आलोच्य) सखे महती भवति कृतज्ञता तुभ्यं । मूढोऽहं विना विचारं शशंके सुनीतिं । अयमुदन्तोऽतीव वर्धयति मे शोकम् ॥

गतो मे वत्सवर्योऽसौ
काननं निबिडं वटुः ।
कर्तव्यं किं मया नूनं
न जीवामि नवै नवै ॥

सुमतिः— हताशो नो भवेः स्वामिन्
दासोऽहं तव पादयोः ।

The proud queen Suruchi swallowed only the juice, casting away the seed. I gave that to Suneeti and hence Dhruva is a genius. (*full of brilliant qualities*).

King.—(*Thoughtfully*) Friend, great is my gratitude for you. Fool that I was. I suspected Suneeti without inquiry. This news greatly increases my grief.

Gone is he my excellent boy into the dense jungle. What is the right course to be adopted by me? I will not live, no indeed, no indeed.

Sumati.—Do not be broken-hearted O master. I am

यद्याज्ञाकारयाम्यद्य
मार्गणं क्षितिमण्डले ॥

राजा—राजीवाननमानयेह सुमते गम्भीरहंसध्वनिम्
विस्तीर्णाक्षमनुत्तमेक्षणवतां मूर्छावहं नंदनम् ।
भूमौ क्वास्ति सखे समानवपुषा विभ्राजमानोर्भकः
किंराजा सदृशोऽस्ति कुत्र भुवने मे मोहमग्नोऽथवा॥

सुमतिः— कृतो भवेत्सर्वोपि मानुषप्रयत्नः प्राप्तुं ध्रुवम् ।

राजा—सखे पश्य तत्र शिशुमंजीरम् ।

(स्वगतं ।)

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your slave attached to your footstep. If commanded, I will cause a search to be made all over the globe.

King.—O Sumati, bring hither the soul-stirring son, whose face is fresh as lotus, whose voice rings majestic as the swan's, whose eyes are broad and charming and who casts a spell on all that have common eyes to see.

In the whole world, where is the boy O friend, shining with an equal figure or where in the whole world is there a wretched king equal to me in being plunged in stupidity?

Sumati.—Every human endeavour shall be made to find Dhruva.

King.—Friend, see there the anklet of the child. (*To himself*)

मंजीरं तवतनु गुल्फ शोभितंहा
संगीतं मृदुसहजं विहाय शेते ।
दीनं तत्तव चरणानुवृत्तमद्य
विस्मृत्य क्व चरसि वत्स मित्रवर्यम् ॥
(नेपथ्ये इत इतो देवी)

सुमतिः— देव आयास्यत्युद्विग्नवदना भर्त्रिनी ॥
(प्रविशति सहसा सुरुचिः)
(सुमतिर्निष्क्रान्तः)
सुरुचिः पादाक्रान्ता ॥

सुरुचिः—
स्वामिन् मर्षय घोरपापकलुषां निर्व्याजवैरेण या
मोहादद्विषि मंथरावचनतो दुद्रोह साध्व्यै ध्रुवम् ।

The anklet which shone by contact with your charming ankle, alas! lies there, having forsaken the soft music natural to it. Darling boy, where do you wander now, after deserting and forgetting your best friend, a follower of your footsteps.

(*Behind scenes*) " This way, this way your majesty".

(*Enter Suruchi hurriedly*).

Exit Sumati.

Suruchi falls at feet.

Suruchi.—O; sovereign, pardon one who is guilty of heinous crimes, who with ignorance and unprovoked animosity hated and wronged the chaste lady as well as Dhruva, at the instiga-

येते नीचधिया हि तं सुरसमं सूनुं च विध्वंसितुं
भूपालं शरणागताहमधुना याचेऽपराधक्षमाम् ॥

राजा— किमपराद्धं भवत्या ।

सुरुचिः— पापिन्यहं ।

अहीशनेत्रज्वलने यथा प्लवः
तथा सकंपा ध्रुव वीक्षयाऽहं ।
हतं मनो मे प्रसभं नु तेजसा
प्रदीपकीटीकृतमानसा हता ॥

यद्यपि ग्रहपीडितावदचष्ट बालं प्रतिनिरुध्य। अंतर्हिते बालचरणे बभूवाऽहं स्फुरद्गात्राभयग्रस्ता । अक्षपयमुन्निद्रा रजनीं। जगाम प्रभाते

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tion of Manthara. With a despicable intent, I even attempted to murder that son equal to the Devas; and now I seek shelter of the king and pray for a pardon of crimes.

King.—What is the crime you committed.

Suruchi.—I am a sinner.

Like a frog at the fire of a great cobra's eyes, have I been hypnotised by the look of Dhruva. My mind has been altogether paralysed by the brilliancy; I am lost, my mind converted into a fly that hovers round a lamp-light (*and ultimately dies in the flame*). No doubt I obstruted the boy and spoke to him like one possessed. When the boy's feet disappeared from view my limbs shook and I was seized with dread. I spent a

मदुद्बोधिनीं मन्थरां दुष्टां। अस्ति सा शय्यागता आसन्नकाला । इयमस्याः प्रभवे विज्ञप्तिः ।

इति पत्रं अर्पयति ।

राजा पठति ॥

आसन्नकालधर्मा
विवृणोमि भिया पराधमात्मीयं ।
क्षमानिधिश्च भगवान्
विष्णुर्मां प्रापयेदंधं ॥
पैशुन्यजीवनत्वात्
सीमातीतानिमेमृषोद्यानि ।
स्वाभाविकसुजनवर
द्वेषादद्विषि सुनीतिकां नारीं ॥

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sleepless night. At dawn I went to my instigator, the wicked Manthara. She lies bed-ridden on the point of death. Here is her petition to the king.

(*So hands the paper*). (*The King reads*)

Manthara, being on the point of death, confesses her crimes through fear. Although Lord Vishnu may be a mine of forgiveness, he will surely send me to the pitch-dark hell. As I lived by tale-telling, my falsehoods have been beyond calculation. I hated the lady Suneeti as I, by nature, hated all good people. That eminent boy of boys I tried to kill with poisoned food, wicked woman that I

बालानां बालवरम्
हंतुं यते विषान्नेन दुष्टाहं ।
*श्वानैर्बभूव दष्टा
यदृच्छया दण्डिता हरिणा ॥
प्राणांस्त्यजामि नृपते
सुनीतिरस्तु प्रभोश्शिरोरत्नं ।
यद्यस्ति भाग्यशेषो
लभसे त्वं बालशार्दूलं ॥

राजा— (स्वगतं) उन्मीलितनयनोऽहमनेन वृत्तान्तेन । सर्वथा निर्भाग्योऽस्मि । (नेपथ्ये ।)

अविधा, अविधा,
'द्रष्टुमिच्छामो राजानं'

(प्रविशति सेवकः)

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was. Accidentally (or *by God's will*) I happened to be bitten by dogs and was punished by Hari. I am giving up the ghost O! King; may Suneeti become the jewel of your head. If there be any good luck still left to you, you will get back the tiger of a boy.

King.—(*to himself.*) By this news my eyes are opened. I am accursed in every way.

(*Behind scenes.*) " Help, help. We wish to see the king."

Enter servant.

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* "कुक्कुरस्तु शुनिः श्वानः" इति वाचस्पतिः ।

सेवकः— देव कतिपयवनचराः प्रार्थयन्ते दर्शनं ।

राजा— प्रवेशय तान् ।

(निष्क्रान्तस्सेवकः तथा सुरुचिः)

(प्रविशन्ति प्रजाः)

प्रजाः— जयतु जयतु देवः ।

दारुणाः खलूत्पातास्संदृश्यन्ते । प्रार्थयामो रक्षणं ॥

प्रथमः— देव वनचरोऽहं । मत्कुटीरनिकटे तावत् ।

सहसा ज्वलनस्समुत्थितः खे
भुवनात्स्थाणुरिवाग्निकीलराशिः ।
विहगा गगनात्समूहचारा
भुवने पेतुरमेयदाहतप्ताः ॥

Servant.—Your majesty, a few foresters beseech an audience.

King.—Cause them to enter.

Exit servant and Suruchi.

Enter subjects.

Subjects.—May his majesty be victorious! Victorious! fearful indeed are the portents observed. We crave protection.

First man.—Your majesty, I am a forester; and near my cottage,

A fire suddenly sprang up from the ground upward into the sky, a pillar-like collection of flames. The birds travelling in numbers fell from the sky to the Earth consumed by the unendurable heat.

द्वितीयः—

नवकुसुमभरा तमालवल्ली
विकसितकोरकवृन्तमनोज्ञा ।
झटिति निहतभा बभूव शुष्का
हृदयगदेन बलीयसा हतेव ॥

तृतीयः—

स्वामिन्हा विचलति मेदिनी सवेगं
भूगर्भः स्तनितमिव ध्वनिं करोति ।
आवासस्फुरति भयेन भूमिकंपात्
संत्रासो विदलति लोकचित्तवृत्तिम् ॥

राजा— प्रजाः गम्यन्तां विचारयामस्तावादिमां संगतिम् ।

[प्रजाः निष्क्रान्ताः]

Second man.—The Tamala creeper weighted with fresh blossoms charming to look at, with stalks of blossoming buds, lost lustre and withered dry all on a sudden, like one struck dead by a severe heart-disease.

Third man.—O sovereign, the Earth vibrates quickly, the bowels of the Earth rumble like thunder. The houses tremble with fear owing to the Earthquake, and fear splits asunder the hearts of men.

King.—Subjects, you may take leave; we will inquire into this matter.

(*Exeunt subjects*)

[आकाशे]

हित्वा सुरेड्यमूनुं
जीनो रमते किलाङ्गनाभिरसौ ।
तं बाधते न लज्जा
सति ध्रुवे योगसाम्राज्ये ॥ १५७ ॥

राजा— कोऽयं पुमान् मामतीवाधिक्षिपति । विस्मृतं भात्ययमुत्तानपादश्शूर इति ।

सेवक सन्नद्धं स्यात्सशरं धनुः ।

[निष्क्रान्तास्सर्वे]

॥ उपांक २ ॥

[सौधे । प्रविशति सुनीतिः सुरुचिश्च ।]

A voice in the sky.

Having given up a son honoured by the Gods, good gracious! this Old man is gambolling with damsels. Shame does not smart him, although Dhruva reigns supreme as a yogi (*Divine thinker*).

King.— Who is this man that speaks impertinently of me. It seems forgotten that this Uttanapada is a warrior.

Peon, let the bow and arrows be got ready.

Exeunt.

ACT IV.SCENE II.

In the palace. Enter Suneeti and Suruchi.

सुरुचिः— स्वागतं देवि शुद्धान्ते
उह्यतां गृहिणीपदम् ।
देवश्शय्यागतो भूयो
गदार्तश्चित्तविभ्रमात् ॥ १५८॥

सुनीतिः— कष्टं । गते सति दयिततमे काननं ईश्वर एव जानाति निर्भाग्याया मे दुःखं । प्रेष्टं तावदटव्यां दिने दिने मार्गयन्ती निराहारा बभ्राम काननात्काननं ॥ अस्मिन्नवसरे प्राप्ता ते वृत्तान्तपत्रिका। किं ब्रवीति देवः ।

सुरुचिः—
चित्तभ्रान्त्याह्वयति सततं त्वां ध्रुवं वत्सवर्यं
ह्युच्चैःक्रोशन् विरमति यदा श्रान्तसत्वो गदार्तः ।

Suruchi.— O, Queen, welcome to you into the apartments of the palace ; resume (*your*) position as the mistress of the household. His majesty has been very ill and bedridden from mental derangement.

Suneeti.— Alas! when my dearest darling went away into the forest, god alone knows the anguish of my unfortunate self. I roamed about, searching for my darling, day after day into the jungle without food. At this juncture, your letter was received containing news. What says his majesty !

Suruchi.—From mental disorder, he cries aloud for you as well as Dhruva that princely boy. After howling aloud, he desists only when

चित्तोद्वेगात् रदनरणितैर्दर्शने मे भृशार्तो
मन्नामापि श्रुतिविवरगं सोढुमीशो न देवः ॥१५९॥

सुनीतिः— आमयेरितं खलु अभ्यमित्रस्य वचनं । नात्र संदिह्यताम् त्वं नाद्यार्यपुत्रस्य प्रेष्टेति ।

सुरुचिः— यदि समयः न विस्मर्यताम् सुरुचिर्देव्या ।

सुनीतिः— भगिनि, किमिदमुपचारवचनं । अथवा केलिः ।

सुरुचिः— आर्यपुत्रस्य समीपे न स्थातव्यं मयेति वैद्यस्याज्ञा । तस्माद्गच्छामि ॥

[निष्क्रान्ता सुरुचिः]

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as an invalid, he becomes quite exhausted. At sight of me, he rattles his teeth, getting very ill from excitement. His majesty is unable to bear even the sound of my name enter the hollow of his ears.

Suneeti.—The words of an invalid are prompted by his illness. Let it not be suspected that you are now not the favourite of our royal husband.

Suruchi.—If there be occasion, let not Suruchi be forgotten by your majesty.

Suneeti.—Sister, is this a formality of speech or fun ?

Suruchi.—It is the command of the physician that I should not stay near the king. So I take leave.

Exit Suruchi.

(पटारोहे शय्यागतो राजा वैद्यश्च ।)

सुनीतिः— (दृष्ट्वा) (स्वगतं) हंत विकृतिरस्य प्रभोः

लज्जीकुर्वत्सुरेशतेजाः शेते तत्र विगतपललः मलिनीकृत-शोभः गर्तांतरगतनेत्रगल्लः । आर्यपुत्र इत्यत्र प्रतिपत्तिमपि प्रतिरुणद्धि इदं वपुः ॥

वैद्यः— (मंदं) अपि देवी सुनीतिः ॥

सुनीतिः— आज्ञापयत्वाचार्यः ॥

वैद्यः— इतःपरं सुलभ उपशमः ॥

उद्वासयामि निर्मूलं
गदं तं पश्य मा चिरम् ।

(The screen lifted; on a bed, the king and the physician)

Suneeti. (*seeing*) (*to herself.*) Alas, the change of the lord; one whose lustre shamed Indra's glory, lies there, his flesh completely gone, his glow (*of health*) bedimmed, his eyes and cheeks sunken deep into hollows. This form prevents me from even recognising him as my royal husband.

Physician.—(*Gently*) Is it Queen Suneeti?

Suneeti.—Let the doctor command.

Physician.—Hereafter the cure is easy.

See how, without delay, I dislodge the disease by the root. The phlegm superad-

पित्त वातोत्तरं श्लेष्म
वैद्यकं हि परीक्षते ॥ १६० ॥

सुनीतिः— दिगन्तविख्यातं खलु भवतां नैपुण्यं, परन्त्वयं विलंबितो दृश्यते ।

वैद्यः— नमय्यस्ति मनागपि दोषः । कुतो वा नागता भवतीतः पूर्वमेव ॥

सुनीतिः— भद्रमुख नोक्तं मया दोषोद्भावितया ॥

वैद्यः— पश्य निद्रात्यातुरः । स्वास्थ्याभिमुख्यचिह्नमेतत् ॥

सुनीतिः— तुष्यामि श्रोतुं ।

वैद्यः— पश्य पुनः मंदं हसति निद्रायाम् ।

मुकुलितनयनस्त्वत्प्रत्यभिज्ञानपूर्वं
चलितदशनवासा मंदहासं करोति ।

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ded to bile and wind is indeed trying to the physician.

Suneeti.—Your skill is indeed renowned everywhere; but this seems to have taken time.

Physician.—There was not the slightest fault in me. Why did not your ladyship turn up earlier than this.

Suneeti.—Sir, I said not by way of blaming.

Physic—See, the patient sleeps. This is an indication of progress towards convalescence.

Suneeti.—I rejoice to hear.

Physician.—See again, he laughs gently in sleep. With eyes closed, he feels a recognition of

अभिमतजनलाभे मोदते साक्षिचिद्वै
वदति मुदितभाषां स्वप्नतुष्टो यथायं ॥ १६१ ॥

सुनीतिः— शीघ्रं उपशमो भूयात् भवतां नैपुण्यात् ॥

वैद्यः— हस्तं परीक्ष्य ॥

देहः कोष्णः स्फुरति दमिता हस्तनाडी यथार्हं
निद्रात्येवं न्वचलशयनो ह्यास्यवैकृत्यहीनः ।
व्याधिश्चायं धमनिजनितः शीर्षसंकीर्णरक्तात्
वृग्ध्वं सर्वे स्मृतिजनिकथां शोकहेतुं ध्रुवोक्तिं ॥१६२॥

सीदत्वत्र देवी शय्यान्ते, गायतु मंदमंदं । तदेवौषधमितः परम् ।

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you; and smiles gently moving his lips; The perceptive consciousness of the soul rejoices at the finding of longed-for persons. He utters words of joy, as if delighted by a dream.

Suneeti.—May his cure be accomplished quickly by your skill.

Physician.—(*Feeling the hand.*) The body is luke-warm. The pulse of the hand beats regulated as it should. He sleeps motionless in bed, without any distortion of countenance. This disease was born in the brain from a rush of blood into the head. Let everybody avoid all topics of sorrowful memory as well as reference to Dhruva——Let the queen sit here at the edge of the bed and sing gently and slowly. That is the medicine hereafter.

निष्क्रान्तो वैद्यः ॥

सुनीतिः (तथा कृत्वा स्वगतं) (ध्रुवं संस्मृत्य)
(गायति)

रराज किंकिणीनादैः स्मेरहासावलोकनैः ।
सर्वसंक्लेशनेत्राम्बु ममर्जाशु शिशुर्हि मे ॥ १६३ ॥

नवमासभरामारं ह्यसुवीमं सुरोपमं ।
दुराशा मंदभाग्याया दैवसंकल्पभंजिता ॥ १६४ ॥

राजा— (ईषदुन्मील्यनयने)। अहो शीतलमृदुगंभीरकर्णामृतं गीतम् कोऽसौ गायति ॥ (इति शयनोत्थितः) ॥

सुनीतिः— (उत्थाय) देव वन्दे । परिहृतविवासा सेवका सुनीतिः ॥

Exit Physician.

Suneeti.—(*Doing so*)(*to herself*) (*thinking of Dhruva*) He shone with the melody of twinkling bells and the looks of a smiling laugh; my child soon wiped away the tears of all my suffering. I bore him for nine months and begot a cupid equal to the Gods. The unbecoming ambition of ill-starred me was shattered by the will of God.

King.—(*Slightly opening his eyes*) wonderful! a soo. thing, soft, majestic music, sweet as ambriosia to the ear. Who is it that sings? (*Wakes up in bed.*)

Suneeti.—(*Standing up,*) your majesty, I prostrate. I am Suneeti,at your service, whose banishment has been cancelled.

राजा— मम धर्मपत्नी ध्रुवस्य माता? ॥

सुनीतिः— प्रत्यभिजानाति मां खल्वार्यपुत्रः ॥

राजा—

सुतनुहृदयशल्यं ह्येकमद्योत्धृतं मे
पिशुनकलुषभाषाप्रेरितं मर्षयालं ।
मदकरुणजनिकोपस्तेनुचित्तादपैतु
प्रियतममहिलेमां मात्यजत्वं गदार्तं ॥ १६५ ॥

सुनीतिः— प्रभो,

तमकृतहरिचित्तप्रेरितो ह्यार्यपुत्रः
प्रकृतिजनदयालुर्नान्यथा निर्दयः स्यात् ।
भवतु च मम चित्तं सर्वदा नाथतुष्टं
त्विति खलु सततं तं प्रार्थये श्रीनिवासं ॥ १६६ ॥

King.—My loyal wife? the mother of Dhruva?

Suneeti.—Does my royal lord remember me?

King.— Lovely woman, one shaft imbedded in my heart has now been extracted; forgive completely what was done at the instigation of wicked tales. Let every trace of offence due to my heartless action vanish from your mind; O best beloved woman, Do not forsake me an invalid.

Suneeti.— Lord, being prompted by the will of Hari, my royal husband did it all. By nature kind to humanity, he certainly would not otherwise have been unkind. This is my constant prayer to *Srinivasa* that my mind should always feel satisfied in my lord.

राजा— क्व ध्रुवः ।

सुनीतिः— प्रभो ध्रुवप्रस्तावो वैद्यनिरुद्धः ॥

राजा— एक एव प्रश्नः । अपि जीवति शिशुः ॥

सुनीतिः— जीवति ॥

राजा— कथमवगतं त्वया जीवतीति ॥

सुनीतिः— न प्रतिवक्ष्यामि, वैद्यभाषितं सर्वथा संमान्यं ॥

राजा— क्व सुमतिः ।

सुनीतिः— सुतान्वेषणे गतः काननं ।

राजा— सुतः श्राम्यति वने ॥ अहं तु कौशेयतूलपर्यंकभोगसुखमनुभवामि ॥

King.—Where is Dhruva ?

Suneeti.— My lord, the topic of Dhruva is forbidden by the doctor.

King— Only one question. Does the child live ?

Suneeti— He lives.

King— How is it known to you that he lives?

Suneeti.— I will not reply: The physician's word should be absolutely respected.

King.— Where is Sumati?

Suneeti.— He is gone into the forest in quest of the son.

King.— The son suffers in the woods! And I am enjoying all the luxury of beds made of silk and down; what was it, said " This old man

किं तदुक्तं, "जीनोसौ रमते किलाङ्गनाभिः" इति । इतः परं नाङ्गनाभिः । एकवचनेन पठितव्यं । दुष्टायास्सुरुचेर्मृतप्रायत्वात् ॥

सुनीतिः— देव वर्धते व्याधिरनेनोत्तेजनेन, निद्रात्वायुष्मान् ।

राजा— "तं बाधते न लज्जा" ।

पठ्यतां "तं बाधते रुजा वै" इति ॥

सुनीतिः— सेवक, आयात्विह त्वरया वैद्यः (स्वगतं)

नूनमुन्मादभाषितमेतत्

राजा— रे सेवक तिष्ठात्रैव । प्रिये विरमामि । नास्त्यवसरो वैद्यस्य । भणाम्यन्यवार्ता ।

प्रिये किन्निमित्तं भवत्या विलंबितमागमनं ॥

सुनीतिः— न जज्ञौ प्रभोरसौख्यं । ह्यस्तन एवागतो वृत्तान्तः मद्विवासपरिहारकपत्रेण सह ।

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gambols with damsels". Hereafter. not with "damsels." It should be read in the singular, the wicked Suruchi being virtually dead.

Suneeti.— Your majesty, the malady grows by this excitement. Let your majesty sleep.

King.— "Shame does not smart him." Let it be read "But disease smarts him."

Suneeti.— Peon, let the physician come quickly. (*to herself*) Is it not an utterance of delirium?

King.— Sirrah, peon. stop there. Dear, I will desist. There is no need for the physician. I will talk of other matters. Dear, why did you delay your return?

Suneeti.— I did not know of your majesty's illness. Only yesterday, came the news along with

राजा— मासत्रयमतीतं मद्धस्ताक्षरलेखनात् ।

सुनीतिः— प्रभो यद्याज्ञा यदि च मयि दया याचे किंचिद्वरं ॥

राजा— इतः परं माबिभिहि कर्णेजपवार्तया पुनस्त्वां विवासं प्रापयेयमिति ॥

सुनीतिः— दत्तमिति यद्यनुज्ञायते तदा वक्ष्यामि प्रार्थनां ॥

राजा— (आलोच्य) दत्तं

सुनीतिः—

सुरुचिः प्रियाहि शोच्या
राज्ञी सा न भवेत्तु दण्डयोग्या ।
जानामि विरहदुःखं
गतं तत् गतं स्याद्विस्मृतं सर्वं ॥ १६७ ॥

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the despatch cancelling my exile.

King.— It is three months since my signature was affixed.

Suneeti.—my lord, if permitted and if shown a kindness, I beg for a favour.

King.— Do not be afraid hereafter that misled by tales I shall again order your exile.

Suneeti.— I shall mention my prayer if approved in anticipation by the word "granted".

King.— (*thinking*) granted.

Suneeti.— Suruchi, the dear wife, is worthy of compassion. She a queen shall not be subjected to punishment. I know the sufferings of separation: Let bygones be bygones and all forgotten.

राजा— (आश्चर्यस्तब्धः) प्रिये किमेतत् । मूढोऽहं दत्तप्रतिज्ञः । नावलोकयामि तस्याः मुखं ॥

सुनीतिः— दत्ताहि क्षात्रा वाणी । अद्यैव सा मर्षयितव्या ॥

राजा—स्यादेतत् ॥

निष्क्रान्ताः

॥ इति चतुर्थोऽङ्कः ॥

King.— (*stunned by surprise*) Dear. What is this ? I am a fool to have given a promise. I will not see her face.

Suneeti.— The word of a Kshattriya has been given. She should be forgiven at once.

King.— Be it so.

(*Exeunt.*)

End of Act. IV.

॥ पञ्चमोंकः ॥

॥ उपांकः १ ॥

वनांतरे । प्रविशति मातलिः सनान्दिः ।

मातलिः—अपि स्यादिष्टापूर्तिर्बिडौजसो भगवतः । महाप्रभावं वदन्ति दिवौकसो बालतापसं ।

नंन्दिः—तथैव वार्ता कैलासेऽपि । तत्रभवान् सदाशिवः सुप्रीतोऽस्त्यस्य निष्ठया ।

(इति परिक्रामतः ।)

मातलिः—पश्य इयं तावज्ज्वाला उदीच्यां । दृश्यते च बालवपुर्वल्मीकाच्छादितं निरन्तरोर्ध्वगामिधूममूलं ।

ACT V.

SCENE I.

In the forest. Enter Mâtali with Nandi.

Matali:— Will the object of Lord Indra be attained? The residents of *Swarga* speak of the boy-sage as one possessing very great power.

Nandi:— Such is the talk in Kailas also. Honoured Sadasiva is greatly pleased with his penance.

(*Proceed onward*)

Matali:— See, here is the burning flame in the north. The figure of the boy is also visible covered with dung-hill from which an unceasing column of smoke is ascending.

नन्दिः— नास्माभिरातिसमीपं गन्तव्यं। तपोज्वाला दूरतो व्याप्ता दृश्यते ।

(पटारोहे दृष्टः यथोक्तव्यापारो ध्रुवः) ॥

मातलिः— ईषदुन्मीलितनयन इव भाति। आकर्णयेदस्मद्वार्तामिति तर्कयामि ।

नन्दिः— सर्वथा निष्फलः स्यादावयोर्यत्न इति मे मतिः ।

मातलिः— पश्य अयमेव समयः अस्मत्संदेशं निवेदयावः ॥

मातलिः— (ध्रुवं प्रति) भो राजर्षे ॥

ध्रुवः— को भवान्

मातलिः— सुरेंद्रसूतो मातलिः

Nandi:— We should not approach too near. It looks as if the heat of the penance-fire has radiated far and wide.

(*The screen being lifted, Dhruva engaged as aforesaid is seen*)

Matali:— He seems to have opened his eyes a little. I presume that he will hear our words.

Nandi:— My opinion is that our effort will be altogether fruitless.

Matali:— See, this is the opportunity; we will convey our message.

Matali:— (*Addressing Dhruva*) O royal sage!

Dhruva:— Who are you?

Matali:— I am Matali, the charioteer of Indra.

ध्रुवः— किं तावदपेक्षितं भवता शुष्कतापसकर्मन्दिनः ।

मातलिः— उन्मील्य नेत्रयुग्मं
राजर्षे पश्य नाकसंयातां ।
देवेंद्रवैभवश्री
रुपगन्तुं याचते तपस्तुष्टा ॥ १६८ ॥

(मुकुलितनेत्रः)

ध्रुवः— अपेयादेववर्यस्ते
ययाचे नैव तं सखे ।
नवांछा स्वर्गभोगे मे
क्व हरि ब्रूहि मा चिरं ॥ १६९ ॥

मातलिः— वदान्या कामधेनुस्त्वां
कल्पवृक्षश्च सेवते ।

Dhruva:— What is it you want of a dry penance-making beggar.

Matali:— O royal sage! opening both your eyes, see what has come from Swarga. The deity of fortune representing the affluence of Indra begs to approach you, pleased with your austerities.

Dhruva:— (*Eyes closed*) Let your Devendra retrace his step. Friend, I never prayed to him. My wish was not fixed on the enjoyments of Swarga. Where is Hari? say it quickly.)

Matali:— Kamadhenu, the liberal grantor of every wish and the Kalpa tree are (*both*) at your

किं फलं घोरसंतापात्
शृणु वत्स सुरोदितम् ॥

ध्रुवः—

गंधर्वैः किन्नरैस्त्रीभिः
ऊर्वशीमेनकादिभिः ।
नश्यतींद्रो वृथा क्रीडन्
तप्तुं गच्छतु काननं ।

नन्दिः— न तिरस्कुरु मे वचनं । रुद्रप्रेषितोऽहं नन्दिः ।

ध्रुवः— कोऽनु तत्रभवतः कैलासपतेस्संदेशः ।

नंदिः—

कैलासे गिरिशः करोति बहुधा श्लाघां तपश्चर्यया
सुप्रीतस्सच निर्दिदेश भृतकं ज्ञातुं त्वभीष्टं तव ।

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service. What is the use of severe penances? Listen, dear boy, to the words of Devas.

Dhruva:— Indra is ruining himself by addiction to idle sports with Gandharvas, Kinnaras, and nymphs such as Oorvasi and Menaka. Let him repair to the forest for doing penance.

Nandi:— Do not disregard my words. I am Nandi sent by Rudra.

Dhruva:— What is the message of the Honoured lord of Kailasa.

Nandi:— Siva praises you very much in Kailas; being greatly pleased at your penance, he has sent me (*his*) servant to ascertain your wishes. What, sir, is the cause of these

किं भो कारणमस्य वीर्यतपसः का वा तवेच्छाथवा
कामं त्वं वटुरेव राजसुत ते लोकोयमेवेपते ॥ १७२ ॥

ध्रुवः— (आलोच्य)

वैकुण्ठे वसति प्रियो मम सखे ह्याराध्यदेवस्सतां
कांक्षे दर्शनमस्य मोक्षपदवीमिच्छन्समुद्विग्नधीः ।
वन्दे शंकरपादपंकजमहं चित्तेष्टलाभाय सः
श्रीकण्ठो मम कारयेत् सुकृपया सन्दर्शनं मारुतेः ॥ १७३

मातलिः— यद्यायास्यति वायुः किं तर्हि विरम्यते भवता तपोभिः ।

ध्रुवः— तथैव करोमि ।

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austerities or what is your object? Though you are but a boy, O prince, the world trembles at your deeds of penance.

Dhruva:— Friend, the deity whom I love, and who is the object of worship to all pious men, resides in Vaikunta. Being greatly troubled in mind, and longing for final emancipation, I am eager to see Him. I prostrate myself at the lotus-feet of Sankara. For the attainment of my cherished goal, may Srikanta in his condescension bring about for me an interview with Vayu.

Matali:— If Vayu comes, will you desist from austerities?

Dhruva:— I will do so.

(ततःसर्वे सुराः प्रार्थयन्ते प्राणेशं नेपथ्ये)

नन्दिः — (आकाशे)

किं ब्रवीषि ॥

धन्यस्सुतो हि नृपते

रुद्धर्तुं यं समीर आयाति ।

दयानयनगंभीरो

विराजते मन्दहासेन ॥ १७४ ॥

(सर्वे ससंभ्रममवलोकयन्ति)

(ततः प्रविशति मधुरगंभीरवदनो वायुः विचित्रतेजोमयमूर्तिः ।)

सर्वे अभिवादयन्तः पठन्ति

(Then all the Devas implore the Lord of Pranas behind the scenes)

Nandi:— *(In the sky.)*

What is it you say?

Blessed indeed is the prince, for whose salvation Vayu is coming apace. With the majesty of kindly eyes he is refulgent with gentle smile.

(All look with surprise !)

(Then enters Vayu of a sweet majestic countenance, a form of extraordinary brightness.)

(All prostrate and say)

नमस्ते प्राणेश प्रणतविभवायावनिमगाः
नमस्वामिन् रामप्रियतम हनूमन् गुरुगुण ।
नमस्तुभ्यं भीमप्रबलतम कृष्णेष्ट भगवन्
नमःश्रीमन्मध्व प्रदिश सुदृशं नो जय जय ॥१७५

वायुः — (बालमवलोक्य) वत्स श्रांतोऽसि घोरतपसा ।

(इति हस्तं निधाय शिरस्याशशास)

ध्रुवः — वचनसीमामतिक्रान्तं मे भाग्यं । सर्वथानुगृहीतोऽस्मि प्रसादात् ॥

वायुः — वत्स, अपि समापितं तपः ॥

" O Lord of the Pranas, salutation to thee that came into the world for the exaltation of the worshippers; salutation, O Lord Hanuman, of high attributes, the great favourite of Rama. Salutation to thee, O Lord Bheema of mighty prowess, the favourite of Krishna; salutation, O Madhwa, give us true knowledge. Jaya! Jaya! Be thou gloried, Be thou gloried.

Vayu.—(*Addressing the boy*). Dear boy, you are tired by reason of severe penance. (*So saying he laid his hand on Dhruva's head and blessed*).

Dhruva:— My good fortune has exceeded the limits of speech. I am immensely obliged, by this favour.

Vayu-— Dear boy! is the penance finished ?

ध्रुवः — ऋते भवतां प्रसादं कथमेतत्स्यात् ।

वायुः — किं कृतं त्वया अद्यावधि ब्रह्मनिष्ठेन । अखिलं श्रोतुमिच्छन्तीह नन्दिप्रमुखाः ।

ध्रुवः -- किमनेन बालयत्नेन श्रुतेन ।

वायुः -- मा बिभिहि । वद यावदनुभूतं ।

ध्रुवः – संहृत्यान्तरगह्वरे विषयतः स्थूलाङ्गगं श्रोत्रकं
ह्योंकारं स्वरभूषितं हरिनुतेश्शब्दं समाकर्णयम् ।
उत्फुल्लं हरिपादपद्मयुगलं तेजोविचित्रैस्तदा
तत्तच्छब्दनिमित्तवैभवयुतं बभ्राज सङ्गीतके ॥ १७६

Dhruva:— How is that possible without your (*meditating*) grace.

Vayu:— What was it achieved by you till now, remaining in the contemplation of Bramha; Nandi and others here wish to hear everything.

Dhruva:— Of what use is it to hear about the efforts of a boy.

Vayu:— Don't fear: Say all that was experienced.

Dhruva:— Withdrawing into the inner cave the sense of hearing imbedded in the gross body from its external objects, I heard a wonderfully musical Om, the hymn of Hari's glorification. At that time, the pair of lotus-blossoms constituting Hari's feet expanded with unusual brilliancy and shone in the

वायुः — किं स्थितं वा भगवद्रूपं तव स्वान्ते ।

ध्रुवः — तत्र तावन्मनोहतो बभूवाऽहं । मुहुर्मुहुररुदं प्रार्थयामास भगवन्तम् ॥

"प्रचलति मम नेत्रं चालितं मायया ते
प्रचलति तव बिम्बं लक्ष्यसन्धानकाले ।
तदलमहमशक्तश्चेतसो योजने मे
न कुरु बहुपरीक्षां नूतनोऽहं तु धन्वी ॥ १७७ ॥

"न किल धनुषि लक्ष्यं पार्थभिन्नं विवाहे
न शिवधनुरपि वा रामचन्द्रेण भिन्नं ।

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melodious music in response to such attributes of glory as were denoted by the respective articulations.

Vayu:— Did the image of the Lord. remain fixed in your mind ?

Dhruva:— In that I was however disappointed. I wept repeatedly and begged of the Lord.

" My eyes quiver, shaken by your illusion; Your form moves away just when the dart should hit the aim. Enough of it ? I am unable to fix the mind on (you) the Lord. Do not impose a severe test, as I am but a *novice* in archery ".

"Neither the target shot at by the bow of Arjuna at his marriage, nor Siva's bow snapped by Ramachandra, blinded the eyes in this

अमितशतसहस्रप्रज्वलद्भानुदीप्त्या
नयनयुगलमेवं ह्यंधयामास विष्णो ॥ १७८ ॥

वायुः— किमनन्तरमनुजग्राह कृपालुः ।

ध्रुवः— किंचिदेव ।

वायुः— कथमहं स्यां सहायभूतो भवतो यद्दर्शनमभ्यर्थितम् ॥

ध्रुवः— याचे भवत्साहाय्येन श्रीमन्नारायणे माहात्म्यज्ञानपुरस्सरं सुदृढं स्नेहं भक्तिशब्दोदितं ।

श्रीरामप्रियदूत वैष्णवबलप्राणेश तुभ्यं नमो
वन्दे पालकमांजनेय हनुमन्त्वामेव दिष्ट्याऽगतं ।

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manner with the light of innumerable hundreds of thousands of incandescent suns. O Vishnu".

Vayu:— Did the kindly Lord grant your prayer?

Dhruva:— Only a little.

Vayu:— How can I be of service to you, my presence having been solicited.

Dhruva:— I pray, with your aid, for a faith in Narayana firmly established by a realization of His greatness,—in fact, what is conveyed by the expression Bhakti.

Beloved messenger of Sri Rama, tower of strength to Vaishnavas, Lord of the Pranas, Hanuman the son of Anjana, I prostrate to you, the saviour that is come here by my luck: convey my message gently, as of

सीतानाथपदारविन्दसुतले मन्दं मदीयां गिरं
वैदेह्या इव देहि शुद्धममितं स्नेहं रमेशे हरौ ॥ १७९ ॥

कुंतीपुत्रबलावतारभगवन्दुर्योधनध्वंसक
प्रेम्णा ते जयबाहुवीर्यमहितैर्घातैर्गदापातितैः ।
कामक्रोधमदादिशत्रुनिवहं हृन्मांसभक्ष्यातुरं
भीम त्वं विनिहत्य कृष्णपदगां रक्तिं दृढां मे कुरु ॥१८०॥

वन्दे सत्यवतीसुतांघ्रिनिरतं ज्ञानावतारं प्रभुं
मध्वं त्वां बदरीगिरौ गुरुतमज्ञानातपैरावृतम् ।

Videha's daughter unto the foot-lotus of Seetha's Lord and grant me a boundless faith in Hari. O Bhima, Kunti's son, an avatar of strength, O Lord, the destroyer of Duryodhana, be pleased to destroy with the mace-blows struck by your victorious arms, the host of foes consisting of lust, anger, conceit and the rest that are preying on the vitals of the heart and render strong my faith in Krishna.

I prostrate before you, august Madhwa, an avatar of spiritual lore, devoted to the service of Satyavati's son, and basking in the sunshine of knowledge emanating from the great preceptor on the Himalayan peak. The enduring faith in Hari, conferred on me by your incarnation as Hanuman and rendered

यद्दत्तं भवताञ्जनेय वपुषा स्नेहं हरौ दीर्घकं
भीमेनारचितं दृढं तममलं ज्ञानेन निर्देशय ॥ १८१ ॥

वायुः – भूयात्ते मनोरथः ।

ध्रुवः— (हरिं स्तौति)

यादवभगवन् यदुकुलनन्दन
माधव मधुहन्मामेहि ।
मधुरापुरगतमातुलसूदन
नन्दसुजायासुत पाहि ॥ १८२ ॥
कनकाभरणे रसति सुगीतं
झणरववेणौ वादयति ।

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strong by Bheema, do you please render flawless by means of true knowledge.

Vayu:— Let your wish be fulfilled.

Dhruva:— (*Adores Hari.*)

Descendant of Yadu, joy of Yadu's race, O Lord, O Madhava, destroyer of Madhu, do thou come to me.

Save me O vanquisher of the maternal uncle in the city of Muttra— offspring of Nanda's virtuous wife.

With jewels of gold sounding sweet melody and the tinkling flute playing airs, with ball-sports, dance, and amusements, in the midst of many tiny calves, do thou protect me. With the conchshells and wheels resplendent

कन्दुक लीलानाट्यविनोदै
  रणुतनुगोभिस्सह पाहि ॥ १८६ ॥
शंखैश्चक्रैर्बाहुषुदीप्तै
  रद्भुत गोचर मामेहि ।
निर्मल महिमन्नारायण हे
  भक्तसुपालक मामेहि ॥ १८४ ॥
खगवाहन भो नानाभावैः
  स्मितमुख राजन् मामेहि ।
भुवि तव नित्यं स्तौमि विभूतिं
  पुरन्दर विठ्ठल मामेहि ॥ १८५ ॥
  (ततः प्रविशति यथोक्तालंकारो बालकृष्णः)

वायुः— प्रभो नमो नमः ।

(नमो नम इति पादाक्रान्तः)

जय जय इति सर्वे अभिवादयन्ति ॥

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on the shoulders, O thou wonderful cow-herd, come to me. O Thou of faultless greatness, O Narayana, protector of the faithful, do come to me.

O rider of the bird, O King of smiling face, do Thou come with flashes of manifold œsthetics. I shall adore your greatness for ever here below; O Purandara Vittala, do come to me.

(*Then enter Krishna as a boy adorned as mentioned*)

Vayu:— O Lord, adoration! adoration!

(*Prostrates at feet.*)

All prostrate, saying, Jaya, Jaya. Glory, glory.

ध्रुवः—

यतो वाचो वातप्रहतगतिकार्पाससदृशा
निवर्तन्ते विष्णोर्विभवकथने शक्तिविधुराः ।
न माया मेधा यं सकलगुणतो गोचरयते
कथं त्वां बालोऽहं ह्यपटुकरणस्तौमि महितं ॥ १८६ ॥

भानाथभासुरहृदानंदरूपगुरुमीनेनभूपमहितं
दीनो जनोऽयमुदयानाय वैरिशरलूनोऽनुसर्पति भिया ।
आनायके तु भववाने निबद्धधियमूनं कुधीवरकले
भूनाशकप्रलयपानीयसंचरणमीनप्रभुर्ह्यवतु मां ॥ १८७ ॥

Dhruva:—Thee from whom, the Vedas recoil, powerless to describe Thy (*i. e. Vishnu's*) greatness, like a piece of cotton blown back by the impact of storm, Thee whom even the intellect of Lakshmi fails to grasp with a comprehension of all (*Thy*) attributes, how am I, a boy of lisping utterance, to praise, so great, as Thou art.

This poor individual, torn by the arrows of an enemy, approaches with awe, in quest of a ship, the great bliss-bodied Fish, that shone as a sun, destroyed the Asura, and was adored by the Solar king (*Satyavrata*). May the Fishgod swimming in the world-destroying waters of the deluge, protect me, a cripple whose thoughts are imprisoned in the meshes of the wicked fisherman Kali, in the flooding waves of birth.

धर्मात्म सत्रिदशदुर्मानिदैत्यगणघर्माधिकार्तिमथितं
कर्मेन्द्रियप्रहतदुर्मेधसां हृदिव भर्मात्ममन्दरगिरिम् ।
ऊर्मिप्रवातचलकर्मावसन्नमथ नर्माकृतिस्सुकृपया
कूर्मो दधार सुरशर्मप्रदायकसुकूर्माय मे नतिरियम् १८८

सन्दिग्धयुद्धमतिमन्दं प्रदृश्य सुरमन्दाकवन्दितपदो
बृन्दारकेशबहुसन्दोहभीकरममन्दप्रतापमदगं ।
निन्द्यंदितेरवरनन्दंह्यहन्सुजनबृंदीयसां रिपुतमं
वन्द्यं हि तं भुवनबृंदेड्यमेनमिह वन्दे वराहवपुषम् ॥१८९॥

Thy illusory tortoise-form was pleased to upheave Mandara, the mountain of Gold, when, being churned hard with an excess of sweating fatigue by the combined hosts of righteous Devas and jealous Daityas, and tossed by waves and winds, it was about to founder, like the mind of the wicked over-powered by the organs of sense. To that Tortoise bestowing bliss on the Devas, be this prostration of mine.

I bow here before this adored and universally adorable Boar-form God who feigned a slow and doubtful fight at first, and, being appealed to by the entreaty of Suras, killed the wicked and low son of Diti who was the arch-enemy of the most righteous of mankind and was elated by the pride of an immense prowess such as terrorised the vast hosts of Devas' leaders.

कालानलं दनुजबालेडितं प्रविश खेलारतं मम मनो
व्यालाग्निघोरतमहालाहलाशनकशैलान्तपातविपदः ।
यो लीलया सदसि वाचालमारमृगजालाधिपास्यनृवरो
बालावलीड्यवरबालंव्यमोचयदघौघार्तिसंतपनतः॥ १९० ॥

बालाय देवपतिपालाय दैत्यदमशीलाय वामनतनू-
जालाय ते दुरिततूलाटवीदहनशीलाय मे नतिरियं ।
व्यालोलभूपकुलकालाय भार्गवललामाय विप्रतनवे
व्यालाय दुष्टहृदि शूलाय ते परशुपालाय सन्नतिरियम् ॥१९१॥

Playful mind, address yourself to Him who is the destroyer of death itself, the adored deity of the Daitya boy, who assumed the form of an excellent lion-faced man to kill the garrulous Hiranya Kasipu, who rescued the hero of boys from dangerous situations in which he was sought to be killed by elephants, by fire, by the swallowing of a virulent poison, by drowning, and by a fall from the summit of a mountain, and who cured him of the fever of all accumulated sins.

To thee, the boy of liliputian guise, who saved Indra and humiliated Bali (*the Daitya*), and who destroyeth sins (*of worshippers*) as fire consumes a forest of down, be this prostration.

To thee, the Bramhan avatar (1) that was an ornament of the Bhrigu race, (2) that destroyed an unrighteous clan of kings (3),

वागीशतातमिह योगीशवर्गरिपुपूगार्तनाकिवरदं
यागाशसन्नसवगाधीशसूनुसवपालाशुगं भज हरिं ।
वागाविहीनबहुरागासुरेड्यभगवागार्यजाऽजगवदं
वागाप्तसत्रपरयोगीन्द्रवीन्द्रपरवागावलीस्तुतपदं ॥ १९२ ॥
दामोदरं ह्यसितजीमूतवर्णमिह नौमीशमार्तशरणम्
गोमेदकांबरसुचामीकराभरणवामांबराभहरणम् ।

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that was a ferocious cobra or spear in the heart of the wicked, and (4) that guarded the world with an axe, be this humble pro. stration.

Adore here that Hari (1) who is the father of Bramha *(Sarasvati's Lord)*, (2) who saved the Devas by boons, from the sufferings caused by Rakshasas the enemies of all sages, (3) who guarded the sacrifice of Visvamitra and of the Rishis with his fleet arrows, who snapped the bow of Siva the offspring of Bramha, a deity adored by Asuras of intense unbridled passions (4) who was the hero of the prayers (*a*) of the lady consigned to the forest by Mathanga's curse and (*b*) of Sarabhanga the prince of ascetics and (*c*) of garuda (*the God of birds*).

I prostrate here before Damodara of a dark cloudy hue, the refuge of the suffering humanity, who, adorned in jewelry of gold, and clad in saphired robes, appeared and carried away the clothes of damsels, —who

भूमीन्द्रदैत्यवरगोमायुपञ्चमुखधामानमानतसुरं
गोमीश्वरं रुचिरयामीरसद्वदनमाम्नायवेद्यमनघं ॥ १९३ ॥
स्वान्तं तु बुद्ध कुरु शान्तं प्रविश्य गतकान्तान्यसौगतमतं
भ्रान्तिं व्यधत्त दितिजातेषु यो विहितशान्तार्थसौगतपदैः ।
सन्तं सुवाहभगवन्तं हरे नु भवचिन्तोभियामि शरणं
क्षान्तिं मयीश खलशान्तावतार कुरु सन्तं सुकल्क्यभिध मां १९४
श्रृंगारिसालमधुपुंगेक्षुजातारिपुपुंगैर्गजैः परिवृतं
श्रृंगारमोदवनसंगीतसारवरभृंगाढ्यसारसजले ।

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treated emperors and leading Daityas as a lion does (*a pack of*) Jackals,— who commanded in homage the bent heads of Devas,– who ruled the clan of cowherds shining with a face resplendent as that of the moon,—and who is the sole faultless hero of all Vedic teachings.

O Buddha, who created delusion in the descendants of Diti by a system of Buddhistic philosophy that looked reasonable and consoling, do thou step in, and purify my mind by depriving it of impious Buddhistic theories. Vexed by the succession of births and deaths, I seek shelter of thee O Hari, known as Kalki, incarnated for the destruction of the wicked, riding on an excellent steed; forgive my sins, O Lord, and make me holy.

May He protect me, — who saved the great elephant, huge as a hill, from the effects of

संगूढनक्रवरसंग्रामसन्दशजभंगार्तिसन्नतिगिरं
श्रृंगीशवृद्धमरिभंगाद्विमोच्यमुनिशापादपादवतु मां ॥ १९५ ॥
वेदेशशास्त्रगतवेदान्तसारमधुवैदुष्यभाग्यानिरतं
वेदेशमध्वगुरुपादावलम्बिजयमौनीडितार्थमाहितं ।
वेदार्थशास्त्रहरिपादोदकैरमलमादेशयांजलिकरं
वेदार्थसारवरवादान्यकृष्ण कुरु मामार्तवार्तमनुगं ॥ १९६ ॥

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a sage's curse and from the onslaught of a foe, when, surrounded by herds of elephants the sworn enemies of the Areca and the honeyed sugarcane, in a lotus-pond filled with singing and intoxicated bees and situated in a beautiful pleasure-forest, he offered up a supplicating prayer, unable to endure the shock and agony caused by the attack and bite of the hidden prince of crocodiles.

O Vyasa, liberal fountain of boons, make me ardent in the pursuit of a wealth which consists in relishing the honeyed essence of Vedanta as elucidated by the shastras of Vayu.

Make me eminent with the lore esteemed by the sage Jaya the follower of the footsteps of Sri Madhwa the master of the Vedas.

By means of the shastras codifying the vedic teachings and of holy water flowing from Hari's feet, ordain me pure, standing as I do in supplication, with hands folded over the head.

नित्यं निधेहि निजशीर्ष्णि निरंजनं ते
पादांबुजं प्रणतपावनपावनाग्र्यं ।
तीर्थीकरोतु मम मानसमद्यमेश-
तीर्थोत्तमप्रभवपादलसत्सुमेश ॥ १९७ ॥

ग्रावाणमेव वनितामकरोद्यदेतत्
पादांबुजं भवतु मोक्षनदीनिदानं ।
बृन्दावने नटनसक्तमरण्यमध्ये
गोगोपिकातरणशीलमचिन्त्यशोभं ॥ १९८ ॥

आरूढमंसयुगले हनुमत्सुमूर्ते
स्तूलोपमं मृदुलसूनमिदं तु विष्णोः।

On my head, place for ever the faultless 'lotus of foot' that sanctifies its worshippers more than anything else deemed holy.

O Thou Lakshmi's lord, source of the holiest stream, sovereign of all whose footstep is hallowed, May the lotus of foot now purify my mind. May this lotus of foot of inconceivable lustre, that metamorphosed a rock into a woman – which was pleased to roam about Brindavana, and which blessed cows and maids in the woods, be the fountain-head of a river consisting of my emancipation (salvation).

The same soft (lotus) flower of Vishnu which sat lightly on the shoulders of devoted Hanuman like a piece of cotton — the same

वज्रोपमं शकटसंहनने मुरारेः
पीयूषपात्रसदृशं गरुडप्रहस्ते ॥ १९९ ॥

शीर्षेऽस्तु नृत्यतु भवच्चरणं मदीये
धन्यं बलिं यदकरोच्छिरसा धृतं वै ।
कालिंगदर्पममितं यदहन्पदाब्जं
ह्युद्वासयेन्मनसि मे नु कलिं पुमांसं ॥ २०० ॥

यत्कोमलं तु चरणं व्रजसुन्दरीणां
वक्षोजकुंकुमतले व्यलसच्छिशोस्ते ।
लोकत्रयं क्रमणकैस्त्रिभिरेव येन
क्रान्तं च दानवदमे तदहं नमामि ॥ २०१

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of Murari, which was impregnable as a thunder-bolt when it destroyed Sakata – and which rested like a nectar-pot on the palms of Garuda's hand.

Let Thy foot which blessed Bali who bore it on his head, rest and dance upon my head. May that foot-lotus which subdued the unbounded arrogance of Kalinga, dislodge the spirit of Kali rankling in my heart.

I bow before that tender foot which glanced bright on the kunkuma in the bosoms of Vraja's lovely maids when Thou wert an infant form, and which measured the three worlds in three paces in the subjugation of a Danava.

पादांबुजं ह्यवतु यन्नबभूव नीरैः
नीरौघमेव विमलं जनयच्चकास्ति ।
नापेक्षते रविकरान् स्वविलासभूते
र्भानोस्तु दीधितिगणं प्रददाति नित्यं ॥ २०२ ॥
उल्लासकोटिसुदलं निजभक्तगीतैः
संफुल्लमेव सततं निगमप्रदीप्तैः ।
संमोक्षसौरभयुतं च दयारसाढ्यं
पद्मार्चितं जयतु पालकपादपद्मं ॥ २०३ ॥
रक्तोत्पलं मृदुलकोमलपादयुग्मं
आनन्दचिन्मयघनं शतपत्रचित्रं ।

May that foot-lotus save me, which, instead of being water-born (as its Sanskrit name imports) is glorious as the source of an abundant stream of sanctity, and which, instead of seeking sun's rays for joy and luxuriance, perpetually imparts to the sun itself an abundance of heat and light.

May that all-protecting lotus of foot, be glorious, which expands myriads of petals at the prayer-ful music of devotees, which is always full-blown (never being a bud) because of a perpetual vedic sun-shine—which wafts a fragrance consisting of final felicity, – which is filled with the honey of Grace, and which is adored by Padma (the lotus deity) herself. May that tender and beautiful pair of feet, a spirit dense of bliss – that priceless and

यन्म्लानिहीनममलं भवतु प्रभो मे
शीर्षस्य भूषणममेयमहाप्रसूनं ॥ २०४ ॥

यद्ध्यानमात्रमुदिता मधुपानमत्ता:
ह्युन्मादमोहितधियो विचरन्ति भूमौ ।
जायासुताख्यगृहकृत्यनिरस्तरागा:
मूका: क्वचिच्च बधिरा: खलु लोकदृष्टे: ॥ २०५ ॥

संतप्तशीर्षकमिदं भवतापदग्धं
पीयूषवृष्टिनिवहै: परमप्रसादै: ।
पादाब्जजै: सुरभिशीतलहृद्यगन्धै:
आर्द्रीकुरु प्रियधिया कृपया प्रभो मे ॥ २०६ ॥

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magnificent blossom, unique lotus of the blood-red kind, pure and unfading, be the ornament of my head, whose contemplation alone renders devotees joyful and mad with the drinks of honey, so that with intellects dizzied by delirium they wander in the world renouncing all attachment to household concerns going by the name of wife and children, and looking in the eyes of men sometimes mute and sometimes deaf.

My lord, be Thou pleased out of affection to bathe this heated head of mine, consumed by the fires of Junma, with ambrosial showers of Thy pre-eminent grace, flowing from Thy 'Foot lotus' fragrant with cool and agreeable perfume.

॥ इति ध्यायन्मूर्च्छितः ॥

वायुः— वत्स प्रसादोन्मुखी भगवान् प्रदास्यति भवदभिलषितं। उत्तिष्ठ शीघ्रं ॥

श्रीकृष्णः— (हस्ताभ्यामुत्थाप्य)

प्रगाढं तोषितोऽहं ते
संयमैः कीर्तनैर्वटो ।
भाषस्व हृद्गतं क्षिप्रं
ददाम्याशु मनोरथं ॥ २०७ ॥

ध्रुवः— (आलोच्य मूढमतिरिव स्तब्धः गद्गदया)

वांछितं हृद्गतं नूनं
विस्मृतं सहसा प्रभो ।
अयोग्यं वांछितं स्यान्मे
रक्ष मां शरणागतं ॥ २०८ ॥

(*Thus meditating swooned away.*)

Vayu.— The Lord is about to bless you. He will grant your wish; get up quick.

Sri Krishna.— (*raising by both hands*) Boy, I am immensely pleased at your penances and prayers. Say quickly what is in your heart. I will soon grant your desire.

Dhruva.— (*Thinking, and stunned as if mad, with tremor of voice*) Indeed the cherished desire of my heart is suddenly forgotten, O Lord. It may be that I aimed at what I was unworthy to get. Save me — one who seeks shelter.

कृष्णः— भूयात्ते वांछितं स्थानं
चंद्रतारागणोन्नतं ।
राजा भूयाश्चिरं काल-
मग्रणीर्दिविमण्डले ॥ २०९ ॥

ध्रुवः— अनुगृहीतोऽस्मि प्रसादात् ॥

कृष्णः— समाधियोगसंकल्पात्
सुंदरांग विरम्यतां ।
अनुगृह्णामि राजेंद्र
मयि ते भक्तिमुत्तमां ॥ २१० ॥

ध्रुवः— पूर्ववरादप्यधिकतरं मन्ये द्वितीयं । (सुरदुंन्दुभिः श्रूयते)

॥ कुसुमाभिवर्षः हरेश्शिरसि ॥

(निष्क्रांताः)

Krishna.— Be this (*your wish*), the attainment of a position high as the moon and the stars. Be you monarch for a long time, the foremost in the galaxy of heavens.

Dhruva.— I am blessed by Thy favour.

Krishna.— Boy of slender limbs, cease from the pursuance of concentrated yoga. I am pleased to grant you, eminent prince, a constant faith in Achyuta.

Dhruva.—I deem the second boon very much greater than the first.

The Drum of Devas is heard.
Shower of flowers on Hari's head.
Exeunt.

॥ पञ्चमे द्वितीयोपाङ्कः ॥

॥ वनांतरे ॥

प्रविशति सुमतिः । वनचरः

सुमतिः— रे वनचर, कियद्दूरमितोऽपि संचरणीयमस्ति ॥

वनचरः—भद्रमुख, किंचित्स्खलित इव मार्गो भाति ॥

सुमतिः— क ते धूमज्योतिः व्योमयाय्यग्निस्तम्भः । यस्त्वयोक्तो नृपतेस्सकाशं ॥

वनचरः— अस्मिन् प्रदेशेऽभूदिति मन्ये । इदानीं तु न दृश्यते ॥

सुमतिः किं तर्हि कर्तव्यं ॥

वनचरः— प्रतिनिवर्त्यतां नगरं प्रति ॥

Act V. Scene ii

In the forest. Enter Sumati and forester.

Sumati.— Well, forester, how far from here has it to be journeyed still ?

Forester.— The way appears somewhat missed.

Sumati.— Where is your smoke and flame; the sky ascending column of fire—what was mentioned by you in the king's presence.

Forester— I believe it was in this region. Now however it has disappeared.

Sumati.— What is to be done ?

Forester.— Turn back to the city.

सुमतिः— (क्रोधं निरूप्य) विना ध्रुवं नगरगमनाय किल वनाद्वनमटितं एतावन्तमनेहसं अहोरात्रं, पश्य रे वञ्चक कारागृहं प्रवेशयिष्यामि त्वां माचिरं ॥

वनचरः— स्वामिन्न दृश्यते स्तंभो
ह्यग्नेस्सर्वैर्विलोकितः ।
न पश्ये वा भिदां भूमौ
महीकंपैः पृथूकृतां ॥ २११ ॥

॥ पुरतः परिक्रम्य अवलोक्य ॥

दिष्ट्या समयास्त्याश्रमपदं बालयुतमित्यधिगम्यते॥

सुमतिः— कथमेतदवगतं ॥

वनचरः—

अश्वत्थेस्मिन्विशाले ह्यवनतसमिधः खर्वहस्तैः प्रलूनाः
संदृश्यन्ते पिनद्धास्त्वचिरविगलितैर्नीरनीध्रैः पटाश्च ।

Sumati.— (*Manifesting anger.*) Have we wandered from forest to forest, all this time, day and night, only to return to the city without Dhruva. See, you deceitful fellow, I will cause you to enter the prison soon.

Forester— Sir, the column of fire seen by all, is now not to be found; nor do I see on the ground the crevice widened by earthquakes.

Goes forward and seeing,

By my luck, it is perceived that there is a hermitage close by, which has boys.

Sumati.— How is this gathered ?

Forester.— In this expansive Aswatha tree, low-ly-

भूमौ चिन्हं कणानां पिशुनयति पटान् बालकानां तु योग्यान्
किं चाहो वालुकायां प्रतनुचरणजं चिन्हमद्धानुदृश्यं ॥२१२॥

सुमतिः— तथ्यमेतत्गच्छाग्रतः। समाहर वृत्तान्तं। यद्यस्ति उटजं आश्रमो वा नयनगोचरप्रदेशेषु ॥

वनचरः — (तथा कृत्वा) अस्ति समीपतोविटपांतराछादितः कस्यचिदृषेः कुटीरः। इहायास्यत्याश्रमवासी, तं पृछावः ॥

॥ प्रविशति तापसः ॥

सुमतिः— तापस वंदे ॥

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ing twigs have been plucked by liliputian hands. Cloths seem to have been tied, (to the branches for drying) from the recently fallen drippings of water. The mark of water-drops on the ground indicates the cloths to have belonged to boys (*fit only for them*)

Moreover, sir, on the sand, the mark of diminutive foot-prints is in fact clearly visible.

Sumati.— This is true. Go in advance; and bring news if there be a cottage or hermitage within the range of sight.

Forester.— (*Doing so*) Close at hand is a cottage of some Rishi hidden from view among the branches of trees. Here comes a tenant of the hermitage. Let us ask him.

Enters a hermit.

Sumati.— O Hermit, I salute.

तापसः— ओं, भूयात्तेऽभीष्टसिद्धिः ॥

सुमतिः— यदीयमाशीः पूर्यते तर्हि धन्योऽस्मि ॥

तापसः— को भवान् मार्गविश्रान्तः
कुलीनः प्रतिपत्तिमान् ।
न भाति यात्रा वैराग्यात्
मृगयायै नवेति वै ॥ २१३ ॥

सुमतिः— सचिवोऽहं भुवो राज्ञः
मार्गयामि सुतं प्रभोः ।
औत्तानपादिरायासात्
नष्टमार्गो वनांतरे ॥ २१४ ॥

तापसः— इहास्ति कश्चिद्बालर्षिः
नष्टमार्गो न दृश्यते ।

Hermit.— Om: May your cherished wish be gratified.

Sumati.— If this benediction be fulfilled, then I am blessed.

Hermit.—Who are you sir, exhausted by journey, born of rank and dignified (*by look*)? Your journey does not appear prompted by dis-attachment to the world, nor for the sake of game.

Sumati.— I am the minister of the sovereign. I am searching for the master's son. In great vexation, the son of king Uttanapada went to and lost his way in the forest.

Hermit.—There is a certain boy-sage here, who does not however seem to have lost his way —

वैराग्यभाग्यसाम्राज्यो
मेधावी मोक्षमार्गधीः ॥ २१५ ॥

सुमतिः— पञ्चवत्सरबालोऽयं
कथं स्यादात्मविन्मुने ।
अक्षराभ्यासयोग्यं तं
विचिनोमि दिवानिशं ॥ २१६ ॥

तापसः— मृग्यमाणस्तु बालस्ते
स्याद्वा न स्यान्मयोदितः ।
विचिनोतु भवान् पुष्पं
चिन्वते पश्य बालकाः ॥ २१७ ॥

(निष्क्रान्तस्तापसः)

(ततः प्रविशति पुष्पचयसक्तः सौम्यः मीनांकः कृष्णदासः ।)

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who is a master in blissful Renunciation, and who is a genius, with thoughts directed to the Heavenly path.

Sumati.— My boy is only five years old ; How can he possess a knowledge of God, O sage? He is only fit to be initiated in the alphabet, and I search for him day and night.

Hermit.— The boy whom you are searching for, may or may not be the one I speak of ; you better search ; see there the boys gathering flowers.

Exit Hermit.

(*Enter Soumya, Meenanka, Krishnadasa, plucking flowers*).

सुमतिः— (परिक्रम्यावलोक्य) स्वगतं ।

ईदृशानामपूर्वं हा
  दर्शनं बालयोगिनाम् ।
स्फुलिंगाग्निप्रकाशानां
  भूयिष्ठब्रह्मतेजसां ॥ २१८ ॥

(जनांतिकं) वनचर अत्रैव स्थित्वा श्रृणवाव तेषामालापं (विटपांतरे-उपविशतः)

कृष्णदासः— रे सौम्य । त्वरय पुष्पसंचयं, मे मंजूषा बहुशः पूर्णा तुलसीदलैः ॥

सौम्यः— वृक्षबाहुषु निबिडतया स्थितत्त्वात्तुलसीदलसंग्रहणं पुष्पादपि सुलभं ॥ तस्माद्भवत्पेटकः पूर्णः । नास्मत्कुन्दकण्डोलः ॥

Sumati.— (*to himself.*)

O joy, rare indeed is the sight of juvenile ascetics like these, shining like incandescent coals and abounding in spiritual force.

(*apart*) Forester, stopping here, we will hear this talk. (*They sit down among the trees*)

Krishnadasa— Well, Soumya, hasten the collection of flowers. My basket is nearly full of Tulasi leaves.

Soumya— It is easier to gather Tulasi leaves than flowers, because Tulasi leaves remain crowding thick on the branches of the plant. Hence your basket is full and not ours of Kunda blossoms.

मीनांकः— न तत्कारणं मन्ये। तुलसीदलसंचये तावद्विशेष-नैपुण्यमस्त्यस्य सख्युः ॥

सौम्यः— कोऽयं विशेषः ॥

मीनांकः— पश्य। कथमयं विचिनोतीति। तुलसी तावद्भक्त-वत्सला मुहुर्मुहुरुद्यम्य धावतीव वृक्षात्सख्युरंगुलीप्रदेशेषु ॥ अयं तु न यतत इव भाति ॥

सौम्यः— किन्निमित्तं तस्याः उत्साहस्य ॥

मीनांकः— भक्तगतस्नेहः ॥

कृष्णदासः— हे सखायौ अग्रतः उटजं गच्छामि युष्मद्व-योरनुज्ञा ॥

सौम्यः— सहैवास्माभिर्गन्तव्यमिति ते प्रतिज्ञा ॥

Meenanka— I don't think that is the reason. Our friend has a special skill in gleaning Tulasi leaves.

Soumya— What is this special skill ?

Meenanka— Observe how he plucks them. It looks as if Tulasi, with a motherly love for devotees, rushes forward with effort into the regions of our friend's fingers, rather than that he exerts himself to gather the leaves.

Soumya.— What is the cause of Tulasi's enthusiasm?

Meenanka.— Affection for devotees.

Krishnadasa.— Friends, I go in advance to the cottage with your leave.

Soumya.— Your promise was to accompany us.

सुमतिः— (जनांतिकं) रे वनचर। कोऽयं तुलसीसंग्रहको बालः तस्य वपुषि नेत्रयोः गतौ वचने चास्ति विशेषः ॥

वनचरः— न जानामि ॥ बहुदूरतो दर्शनेन तपोधूमस्याधस्तादयमासीदिति विह्वलं प्रतिजानामि ॥

मीनांकः—(कृष्णदासं प्रति) सखे किमर्थं त्वरासमापिततपसस्ते ॥

वनचरः— (जनांतिकं) । शृणोतु भद्रमुखः ॥

कृष्णदासः— समाप्तत्वे कथं स्याद्भूसंचारः ॥

सौम्यः— तप इत्यनेन स्मर्यते बहुदृढचित्तोऽयं वयस्यः येन निराहारतया विना पानीयं तप्तं चिरंतनं घोरतपः

Sumati.— (*apart*) Well forester, who is the boy gathering Tulasi? There is something remarkable about his features, eyes, gait and speech.

Forester.— I do not know. As I saw from a great distance, I remember faintly that it was he that remained under the smoke of penance.

Meenanka.— (*to Krishnadasa*) Why such hurry though your austerities have been finished ?

Forester.— (*apart*) Sir, please listen.

Krishnadasa.— If finished, why am I walking on the Earth?

Soumya.— A reference to penance reminds me — how strong-minded our friend was who went through the severest austerities for a long time without food and drink !

वनचरः— (जनांतिकं) प्रभो अयमेव तापसो भाति ॥

सुमतिः— नूनमिदमाशाजननं ॥

मीनांकः— अद्याप्ययं नाश्नाति ॥

सौम्यः— सखायमेव पृच्छावः ॥

सखे दिवारात्रमपि न किमपि भक्षयसीति श्रूयते । कथमभूदेवं रसनेछावैधुर्यं ॥

कृष्णदासः— विषयरसनरक्तिर्दुर्जयाद्दीर्घकालं
सततबहुरुजां मे संददौ निग्रहे सा ।
शमितमदबला वै विष्णुदृष्टेर्बभूव
हरिपदमकरंदास्वादभोगोपशांता ॥ २१९ ॥

Forester.— (*apart*) Sir, this undoubtedly appears the sage.

Sumati.— Indeed, this creates hope.

Meenanka.— Even now he does not eat.

Soumya.— We will ask our friend himself.

Friend, it is said that you eat nothing at all in the day or night. How came about this total absence of appetite (*for eating*) ?

Krishnadasa.— For a long time, the desire to eat and drink was unconquerable. It gave me constant and severe pain to control. Its pride and power abated after the vision of Vishnu, and the appetite vanished at the taste of the honeyed juice in the feet of Hari. (*at the enjoyment of pleasures afforded by a contemplation of Hari*).

मीनांकः— वयमद्याप्याम्रेडितपठनैः प्रमाणलक्षणवाक्यार्थाध्ययननिष्ठाः शब्दजालमोहिताः पारोक्ष्येणापि भगवन्तं न स्मरामः। अयं तु साक्षात् दृष्ट्वा श्रीरमाःमस्तुवि तत्पदांबुजं ॥

सौम्यः— जन्मान्तरेष्वनेनाभ्यस्तानि नाम शास्त्राणि ॥

मीनांकः— (पुनः पुष्पसञ्चयं निरूप्य) सौम्य पश्यायं राजर्षिः मुहुर्मुहुरश्रुकणं पातयति। ईषदुत्कण्ठया तप्तः। किं स्यान्निमित्तं ॥

सुमतिः— (स्वगतं) राजर्षिरिति द्वितीयमाशाजननं।

सौम्यः— अस्य पिता चित्तभ्रान्त्या श्राम्यतीति वार्ता। अयमुदन्तस्स्यात्कारणं ॥

Meenanka— We are still engaged in studying words and sentences in PramanaLakshana by repeated recitations, being dazzled by mere verbiage. We do not realize god even in imagination. But he has seen Lakshmi's Lord in person and adored His Lotus feet.

Soumya — In other births have the Shastras been studied by him.

Meenanka—(Continuing to gather flowers) Soumya, observe this royal sage how he often sheds drops of tears. He is afflicted a little by grief. What may be the cause ?

Sumati.— *(To himself)* The word 'Royal sage' is a second ground of hope.

Soumya.— It is rumoured that his father is suffer-

कृष्णदासः— नाधुनैव मत्पिता चित्तभ्रांतः । यदा स्वीचकार भार्याद्वयं तदैवोन्मादः स्पष्टः ॥

सुमतिः— (स्वगतं) अयमेव बाल इत्यनेन निश्चीयते । शृणोम्युत्कण्ठाकारणं । स्वगृहगमनाय स्याच्चिन्ता ॥

सौम्यः— (कृष्णदासं प्रति) तर्हि किन्निमित्तं शोकस्य ॥

कृष्णदासः— पिता मे जननात्पूर्वं
दृष्ट्वा विष्णुं तु मोक्षदं ।

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ing from a deranged mind. This news may be the cause.

Krishnadasa.—It is not now that my father is deranged in mind. His madness was quite evident when he married two wives.

Sumati.— (*To himself*) From this it is established that this is the boy. I will listen to the cause of grief. He may be anxious to return home.

Soumya.— (*To Krishnadas*) Then what is the cause of your uneasiness ?

Krishnadasa.-- Before I was born, my father saw Vishnu the giver of Heaven (*Moksha*); and he contented himself with praying for a son, just as I under similar circumstances got the position of Dhruva. My family appears suffering under a curse, by reason of which, neither by me nor by my father Uttana-pada, was Heaven (*Moksha*) secured, not-withstanding a personal vision of Lakshmi's

ययाचे केवलं सूनुं
यथाऽहं ध्रुवमण्डलम् ॥ २२० ॥

शापग्रस्तमिव भाति मे गोत्रं। यन्मया मज्जनकेनोत्तानपादेन च नालाभि निर्वाणं । दृष्टेपि साक्षाद्रमाकान्ते । इयमेव चिन्ता मां पीडयत्यनारतं। अलं पुष्पसञ्चयेन ॥

(प्रस्थिताः ।)

सुमतिः— (सहसा प्रविश्य)

क्षणमिह भवताद्य स्थीयतां सुंदरांग
भ्रमति च मम मोदाधिक्यतो ह्युत्तमांगं ।
अचलगतकरैर्मद्बाष्पसंमार्जनेऽहं
ध्रुव तु परिरभे त्वां वक्षसा भागिनेयं ॥ २२१ ॥

(बालास्ससंभ्रममवलोकयन्ति)

कृष्णदासः— (जनान्तिकं) सौम्य, अयं मे मातुलस्सुमति-

Lord. This grief incessantly troubles me. We have gathered enough of flowers. Let us go.

(*start*).

Sumati.— (*appears in a hurry*) A moment here, will you stop, O, beautiful boy; my head whirls with the intoxication of excessive joy; wiping aside my tears when the hands get steady, O Dhruva, I shall hug you, my sister's son, to my bosom.

(*The boys look with surprise*)

Krishnadasa.— (*apart*) Soumya, I understand that this is Sumati my maternal uncle. Hold the

रिति ज्ञायते । धर क्षणं तुलसीपेटकं । यावदेनमभिवादये ॥

॥ प्रकाशं ॥ मातुल वन्दे ॥

सुमतिः— चिरंजीवी भव । (इति समालिंगति)

सौम्यः— कृष्णदास, पुरतो गत्वातिथेयसत्कारं सन्नद्धं कुर्मः । समानय भद्रमुखं ॥

॥ इति निष्क्रांतौ सौम्यमीनांकौ ॥

ध्रुवः— मातुल, अपि सर्वे सुखिनः नगरप्रदेशेषु ॥

सुमतिः— सर्वे कुशलाः विना त्वत्पितरौ ॥

ध्रुवः— ननु जीवतस्तौ ॥

सुमतिः— जीवतस्तौ, परंतु क्लेशांबुधिमग्नौ ॥

Tulasi basket for a moment, while I render him obeisance: (*aloud*) uncle, I prostrate.

Sumati.— Be you long-lived. (*so embraces*).

Soumya.— Krishnadasa, we will go in advance and get ready the hospitalities due to a guest. Bring up the gentleman.

(*Exeunt Soumya and Meenanka*).

Dhruva.— Uncle, is everybody doing well in the city and the country?

Sumati— All are happy, except your parents.

Dhruva.— They are alive, I hope.

Sumati.— They live, but are plunged in an ocean of grief.

ध्रुवः— आशापाशश्शास्ति मनीषां
विषयैर्बध्वा नाशयति ।
क्लेशानन्दौ मेशाधीनौ
श्रीशस्सर्वं प्रेषयति ॥ २२२ ॥

सुमतिः— यदि भवानायाति तदा धन्या भवेयुस्सर्वे ॥

ध्रुवः—उन्मादपीडितो मे तातः इति वदन्ति ॥ किन्निमित्तमस्य ॥

सुमतिः— तव वियोग एव कारणं ॥

ध्रुवः— मम वियोगः !! आश्चर्यमेतत् । अपि स्मरति मां तातः ॥

सुमतिः— न केवलं स्मरति । किंतु सदा ध्यायति त्वां ॥

Dhruva.— The bondage of desire rules the mind, and leads it to destruction, by binding it to the objects of sense. Sorrow and joy are alike dispensed by Lakshmi's Lord. It is He that sends us everything.

Sumati— If you go with me, universal bliss will follow.

Dhruva— They say that my father is stricken with madness. What is the cause of it ?

Sumati— Your separation is the cause.

Dhruva— My separation ! ! It is wonderful ! ! Does my father remember me ?

Sumati—Not only does he remember, but thinks of

पठति भवन्नाम । अयं वियोगज्वरः सर्वथाऽक्षमः कालहरणस्य ॥

ध्रुवः— मन्यतां पिता कदापि न मां ददर्शेति ॥

सुमतिः— अप्येतदेवोत्तरं मातृशोकस्यापि ॥

ध्रुवः— यदि मे तातः पश्चात्तप्तः तर्ह्यम्बा तत्सविधे वसतीति ज्ञायते लब्धराजप्रसादा ॥

सुमतिः— अथ किं ॥

ध्रुवः— **शास्त्रार्थतत्ववेत्त्री**

पत्यंतः प्रेरके सदारक्ता ।

पातिव्रत्यमपत्यं

मत्वा तुष्येच्च सा शीला ॥ २२३ ॥

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you incessantly, and keeps repeating your name. This fever of separation cannot endure any delay.

Dhruva— Let my father think that he never saw me.

Sumati.—Is this the reply also to the mother's grief?

Dhruva.—If my father has relented, it follows that mamma is living with him, the king's favour re-secured.

Sumati.—Yes.

Dhruva.—That virtuous lady knowing the philosophy of the scriptures, and devoting herself to the service of Him who rules the husband's heart, will be happy with the consolation that chastity itself is a son.

सुमतिः— जनन्युदरस्नेहः इयानिति भवता नावगम्यते ॥

सदा शय्यागतो भूपो
विकरोति भवत्कृते।
क्षेमाय सा हि पत्युस्त्वां
स्वस्नेहादप्यपेक्षते ॥ २२४ ॥

ध्रुवः— पतिशिश्रूषायां सा विस्मरेन्मां कालांतरे ॥

सुमतिः— असंभावितं सर्वथा । यदि न प्रस्थितो भवानविलंबं तर्ह्यायास्यति सा नूनं । वने खलु प्रतिरात्रं संचरति ॥

गायति सा तव चारु चरितं
ध्यायति सततं सारसवक्त्रं ।

Sumati.—You do not realize what a mother's affection means.

The king who is bedridden, is always agitated on your account. She wants you not only because of her own affection but also for the welfare of her husband.

Dhruva.—Engaged in the service of her husband, in due course of time, she will forget me.

Sumati.—That is absolutely impossible. If you do not start without delay, then she is sure to come here soon. In fact, she roams in the forest every night.

She sings your lovely life and ponders over your lotus-face incessantly. The lovely woman is fading away, recalling your

म्लायति वामा स्मृत्वा गात्रं
पायति हित्वा बालविचित्रं ॥ २२५ ॥
सीदति तिष्ठति धावति विपिने
रोदिति घोणति लोहितनयने ।
खिंदति मार्जति घर्मं वदने
क्रंदति दयितविहीने सदने ॥ २२६ ॥
गच्छति दिशि दिशि विपिनमनन्तं
पृच्छति पृच्छति वन्यं दयितं ।
पश्यति दिशि दिशि पथिषु भवंतं
क्लिश्यति माद्यति ताम्यति सततं ॥ २२७ ॥
(बालनयनयोरश्रुकणं वीक्ष्य) ध्रुव, व्रजेव नगरं प्रति ॥

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features to memory, and feels withered at the separation from her wonderful boy.*(yourself)* She sits, stands, or runs, in the jungle, and weeps and rolls her inflamed eyes; she grieves and wipes aside the perspiration from her face, and howls aloud to see her home a void for want of the darling.

She rushes forward in every direction in the boundless woods, and repeatedly questions even the trees about her darling. She looks longingly for you, in every direction on the roads, and pants, and faints, and despairs, for ever.

(*Seeing tear-drops in the boy's eyes*) Dhruva, let us return to the city.

ध्रुवः— मम गुरोर्नारदस्याज्ञां लब्ध्वा तेन सहायास्यामि ॥

सुमतिः— (जनांतिकं) वनचर, गत्वाग्रतः वद राजानं सुतो दृष्टः आयास्यति माचिरमिति ॥

॥ इति निष्क्रांताः)

पञ्चमे उपाङ्कः ॥ ३ ॥

॥ पण्यवीथिकायां ॥

॥ आपणे प्रविशतः वणिजौ । भानुमतिः पृथूदरश्च ॥

भानुमतिः— भावमिश्र । कथमस्ति व्यापारो विपण्यां ॥

पृथूदरः— न कोप्यधमर्णो ऋणमविषमं प्रतिददाति । राजकुले कथने तु संवत्सरमेकं वक्कील्इतिकथिताभिभाषिकाणां द्वारेषु प्रतिपालयितव्यमस्ति ॥ अनन्तरं न्यायनिर्णेतारः चक्रवृद्धिं लाभं प्रत्याचक्षते । तस्मादहं तत्याज वार्धुष्यं ॥

Dhruva—With the permission of my preceptor Narada, I shall come, along with him.

Sumati.—(*Apart*) Forester, go in advance, and inform the king that his son has been found and will return soon.

(*Exeunt*)

ACT V. SCENE III.

In the bazaar street; Enter 2 Merchants named Bhanumati, Prathoodara.

Bhanumati.—Brother, how is trade in the market?

Prathoodara.—No debtor repays a debt without difficulty. If a suit be filed in a court of

भानुमतिः— धान्यवाणिज्यमपि सममेव । निषिद्धायां बहुपतितं धान्यमौल्यं । नास्ति विक्रेता, नापि क्रायिकः ॥

पृथूदरः— तर्हि किंक्रियतेऽद्य । यस्मिन्कस्मिन्वा मां सहायभूततया समांशतया स्वीकरोत्वावुत्तः ॥

भानुमतिः— नातिचिरात्प्रागारेभे, सुवर्णरत्नेषु नूतनव्यापारं । तस्मिन् विशेषो लाभस्स्यादिति वदंति ॥

पृथूदरः— तथा राजदण्डभीश्च । निकषसंघर्षचौर्येणाथवा चोरसंगृहीताभरणस्वीकारेण खलु संपादयन्ति लाभं ॥

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justice, one has to guard the doorway of pleaders for a full year. Then the judges refuse to award the compound interest which is our profit. So I have given up money-lending.

Bhanumati.—Trade in grain is equally bad. The price of grain has greatly fallen in the market. There is neither seller nor buyer.

Prathoodara.—Then what is being done now? Let brother-in-law take me as a partner with equal share in something or other.

Bhanumati.—Recently I began a new trade in gold and rubies. They say that there will be great profit in it.

Prathoodara.—So also, fear of king's punishment. It is only by theft of what is rubbed on the touchstone, and by receipt of jewels produced by thieves, that profit has to be derived.

भानुमतिः——व्यापाररहस्यं परंपराप्राप्तं। कथने किं प्रयोजनं॥ यदीछा मया युक्तो भवास्मिन्कार्ये॥

पृथूदरः— नायं व्यापारः। किं तु व्यापादः॥ परंतु शिष्टाचारविहितत्वादनुष्टेयः॥ अस्त्वेवं॥ मद्भागाय परिपणमानेष्यामि।

भानुमतिः— हंत, आवयोः पणं सुमुहूर्तं मन्ये॥ पश्य पथि गच्छति कश्चिद्वृषलो लंबकूर्चः॥ तमाकुरुष्वेह॥

(पृथूदरः यथोक्तं करोति) (प्रविशति वनेचरः करधृतहारः।)

भानुमतिः— सखे अपि विक्रेयो हारः॥

वनेचरः— प्रशस्तमूल्यलाभे ददामि॥

Bhanumati.—That is a trade-secret derived from tradition. What is the good of mentioning it? If you wish, be my partner in this business.

Prathoodara.—This is no trading but only cheating: but as it is enjoined by honoured custom, it must be followed. Be it so; I will contribute my share of capital.

Bhanumati.—O, joy! I think that our contract is very auspicious. See, on the road, goes a certain rustic with a long beard. In his hand see a necklace with dazzling gems set therein. Call him here.

(*Prathoodara does as bidden*). (*Enters, forester, holding a necklace in hand*).

Bhanumati.—Friend, Is the necklace for sale?

Forester.—I shall give it if a suitable price be got.

भानुमतिः— पश्यामि दीयतां (इति हस्तयोर्गृहीत्वा निकषे संघर्षयति) भाव ईषत्कलुषितं भाति हाटकं॥ पश्य भवन्निकषे॥

पृथूदरः— (तथा कृत्वा) ममापि तथैव भाति ॥

वनेचरः— कियदस्य मूल्यं विभाव्यते ॥

भानुमतिः— हीरे तावदियं रेखा यदि न भवेत् अनर्घस्स्यादयं । भद्रमुख अस्त्वयं मत्पेटिकायां ॥ सूचयित्वा कतिपयवणिग्भ्यः दास्यामि तं सायंकालं ॥ पुनरायाहि ॥ (इति पेटिकांते स्थापयति).

वनेचरः— तमावहामि सायं । दीयतां हारः ॥

Bhanumati.—I will examine it; hand it up. (*So takes it with both hands, and rubs it on the touchstone*).

Brother, the gold appears to be slightly impure. Observe on your touchstone.

Prathoodara.—(*doing so*). It seems so in my opinion too.

Forester.—At what value is this estimated ?

Bhanumati.—If only there was not this dark line in the diamond, it would be simply invaluable. Sir, let this be in my box. After showing it to a few merchants, I will return it in the evening. Please call again. (*So saying he puts it in a box*).

Forester.—I will bring it in the evening. Let the necklace be returned.

पृथूदरः— भद्रमुख । न कोप्यस्ति शंकावकाशः । गच्छतु भवान् ।

वनेचरः— ददातु भवान्हारं ॥ न गच्छामि विना तेन ॥

भानुमतिः— कं हारं ।

वनेचरः— मयाद्य प्रदत्तं ।

भानुमतिः— कदा प्रदत्तं कस्य हस्ते ॥

वनेचरः— किमिदं पत्तनप्रतारणं ॥ हा हा वैश्यश्चुचोर हारं । अविधा । अविधा (इति क्रोशति).

(ततः प्रविशति नगररक्षापुरुषो भटः)

भटः— किमयं कलहः ॥

वनेचरः— भद्रमुख । इदानीमेवास्य हस्तयोर्ददावहं हीरहारं विक्रेयं । अयं चोरः निर्यातनं प्रतिषेधति ॥

Prathoodara.—Sir, there is no cause for suspicion. You may go.

Forester.—You better give up the necklace. I won't leave without it.

Bhanumati.—Which necklace?

Forester.—The one handed by me just now.

Bhanumati.—When given and into whose hand?

Forester.—What, is this a piece of city-fraud? Alas! Alas! the merchant has stolen a necklace. Help! Help! (*So he cries*).

Then enters the town guard policeman.

Policeman.—What is this row about?

Forester.—Sir, just now I passed into his hands a

भटः— रे वैश्य कुत्र हारः ।

भानुमतिः— नापश्यं कंचन हारं ।

वनेचरः— भद्रमुख शोधयेमां पेटिकां ।

भटः— रे दर्शय पेटिकां ।

भानुमतिः— उपविशतु भवान् वक्ष्यामि वृत्तान्तं ॥

भटः— दद मद्धस्ते हारं ॥ अनंतरं भण वृत्तान्तं ॥

(भानुमनिः यथोक्तं करोति ।)

कथमयमनेन लब्ध इति विचार्यतां तत्रभवता राजकार्यधुरंधरेण ॥ चौर्यलब्ध एव स्यात् ॥

वनेचरः—न तथा ॥

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diamond necklace for sale. This thief denies the entrustment.

Policeman.—Sirrah, merchant, where is the necklace?

Bhanumati.—I saw no necklace at all.

Forester.—Sir, search this box.

Policeman.—Fellow, show the box.

Bhanumati.—Let your honour sit down. I will state the matter.

Policeman.—Give up the necklace into my hands. Then state the matter.

Bhanumati.— (*does as ordered*). Let your honour, zealous in the discharge of public duties, inquire into the matter as to how he got it. It must be a stolen article.

Forester.—Not so. I brought good news to the king from his son in the forest. Being

काननगतात्कुमारात्
आव्यमुदन्तं समावहंत्वद्य ।
स्वसुतागमनोदन्तात्
तुष्टो राजा ददौ हारम् ॥ २२८ ॥

भटः—असंभावितमिदं, परंतु भवंतस्त्रयोऽपि चोराः । गच्छामो रक्षाधिकारस्थानम् । तत्र तावत्सूचीपीडायां कृतायां तथ्यं आविर्भवति ॥

पृथूदरः— किं प्रभो मया कृतं । नाहमेतदापणस्थः ॥

भटः—अस्मिन्चौर्ये युवां सहायभूताविति मे निश्चयः । तस्मादागन्तव्यमेव भवद्भ्यां ॥

भानुमतिः— किं प्रयोजनं तत्र गमने ॥ विभज्यतां हारः अस्मासु ॥

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pleased at the tidings that his son was returning, the king presented the necklace to me.

Policeman.—This is improbable, but all three of you are thieves. Let us go to the Police station. There, when the needle-torture is inflicted, truth discloses itself.

Prathoodara.—What is it that I did? I do not belong to this shop.

Policeman.—I am certain that you have both abetted this theft. So both of you should go (*to the station*).

Bhanumati.—What is the good of going there? Let the necklace be shared by us.

भटः— दीयतां मेऽर्धभागः ॥

भानुमतिः— स्यादेतत् (इति ददाति).

वनेचरः— किमिदमन्याय्यं ॥

भटः— किमन्याय्यं राजस्वं राजभटेन गृह्यते ॥

वनेचरः— गत्वा निवेदयामि राजानं ।

भटः— गृहाणेदं रूप्यशतकं । यदीदमाविष्करोषि तव निगड-बन्ध एव स्यात् । तथा हि पुटभेदनविधिः ॥

वनेचरः— किंचिदधिकं दीयतां ॥

भटः— अश्रुतदृष्टपूर्वः खलु ते शतरूप्यराशिः । नीयतां गोपनेन ॥

(निष्क्रान्ताः वैश्यवनेचराः)

Policeman.—Let a half share be given to me.

Bhanumati.—Be it so. (*So gives*).

Forester.—What is this injustice ?

Policeman.—What is the injustice ? The King's property is taken by the King's servant.

Forester.—I shall go and inform the King.

Policeman.—Take this 100 Rs. If you reveal this, imprisonment will be the consequence to you. Such is the law in cities.

Forester.—Let something more be paid.

Policeman.—Verily, a pile of hundred Rupees is what has never been heard of or seen by you. Let it be accepted quietly.

(*Exeunt merchants and forester*).

(प्रविशति पटाक्षेपेण भटांतरः) ।

भटांतरः— सखे त्वरय, त्वरय । युवराजा ध्रुवः पत्तनप्रवेशं करोति । सर्वे भटाः स्वस्वस्थानजागरूकाः अलंकृता भवंत्विति राजशासनं ॥

॥ इति निष्क्रान्तौ ॥

॥ पञ्चमे चतुर्थोपांकः ॥

॥ राजसभायां ॥

प्रविशति राजा, सुरुचिः ध्रुवः, नारदः, सुनीतिः सुमतिः

नारदः— राजन् ॥

Enter another policeman with a toss of the curtain.

Another Policeman.—Friend, be quick, be quick. Dhruva, heir apparent to the throne, makes entry into the town. The royal command is that all the Police should be alert in uniform in their posts of duty.

Exeunt.

ACT V. SCENE IV.

Palace. Enter King—Suruchi, Dhruva, Narada, Suneeti, and Sumati.

Narada.—O King, receive the jewel of an heir-apparent, who is a prominent Bhakta of Narayana, a favourite of fortune, and a boy of great spiritual merit. Become blessed by this.

श्रीनाथपादभक्ताग्र्यं
श्रीमन्तं पुण्यपूरुषं ।
युवराजललामं त्वं
स्वीकृत्याप्नुहि धन्यतां ॥ २२९ ॥

राजा— अनुगृहीतोऽस्मि पुनर्जनितसुतेन मुनिप्रदत्तेन ॥

ध्रुवः— (सुरुचिं प्रणम्य)

पादन्यासमयोग्यमत्र नृपतेर्भद्रासनांके मम
प्राणेशार्चितकृष्णपादजलजस्याराधनादन्यथा ।
मत्वांबा यदशिक्षयस्तदभवद्भद्रं नु पुण्यावहं
वंदे ते चरणं विमातुरपि मे मुख्यं गुरुं भावयन् ॥२३०॥

सुरुचिः—

दिष्ट्या क्षेमं विपिनचरणात्संनिवृत्तशिशुस्त्वं
ह्युद्धर्तुं मां तव च जननीं प्रीणयन् तातमन्ते ।

King.—I am greatly obliged by the gift of the sage, for, my son is virtually born again.

Dhruva.—(*Prostrating before Suruchi*).

The lesson that you (*mother*) taught me by considering me unfit to set foot on this throne of the King without first worshipping the lotus-feet of Krishna venerated by Pranesa, has been a blessing attended with spiritual merit. I therefore first prostrate at your feet as those of my preceptor, a stepmother's though they be.

Suruchi.—God be thanked that you, a mere child as you are, have returned safe after a journey

निर्भाग्याहं सुमतिरहिता दुष्टवाचं बभाषे
पुण्यश्लोके परमतिरभूत् काकतालीयवाक्यात् ॥ २३१ ॥

ध्रुवः— पितरं प्रणम्य ॥

बालं मर्षय मां पितः स्वसुलभक्रोधेन तत्याज यः
तातं त्वां बहुकालमेव भगवन् स्वात्मप्रमोदाय वै।
उत्कंठाभवदीयकाममकृते जाता शशाप ध्रुवं
तस्माच्छ्रीरमणस्य दर्शनकृतेर्नालाभि मोक्षो भवात् २३२

राजा— आरोहं क्षणमेव मेंककुतले संकाक्ष्य भग्नाशया
ह्यारोहं ध्रुवमण्डले त्वलभथाः कल्पांतकालं परे ।

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in the woods, to save me and confer joy on your mother and father, at last.

Accursed me, that I spoke harsh words without sense. As you happened to be a boy of meritorious spirituality, a pious faith resulted, as if from my random words.

Dhruva—(*Prostrating to father*).

My father, pardon the boy who being easily offended, abandoned you his own father, for a long time, in order to promote his own pleasure.

The pang that resulted to you on my account cursed Dhruva (me) in such a way that moksha was not obtained (*by him*) in spite of the direct interview he had with Lakshmi's Lord.

King.—Darling! having wished to ascend the region of my lap, just for a moment, and failed in

धन्योऽहं तव सन्मुखं तु सुतनो बष्पाकुलाभ्यामहो
नेत्राभ्यामिह संददर्श विहितः पुत्राज्जयो मे पितुः॥ २३३॥
ध्रुवः— मातरं सुनीतिं प्रणम्य ॥

मातर्नो भवदीयपोषणकराद्गन्तास्मि दूरं चिरं
वाणी ते नु सुधोपमा वनतले दीनं जुगोपानिशं ।
मातर्मे सविधे तथैव नृपतेस्संतुष्टचित्ता सती
हस्तौ क्षालयितुं भवेदवसरो बाष्पैर्जलैर्नैव ते ॥ २३४ ॥
सुनीतिः-- (वत्सं मुहुर्मुहुस्समालिंग्य न किमपि बभाषे)
(स्वगतम्)

the attempt, you have soared to the exalted height of Dhruva's planet, there to reign till the very end of a cycle of time (*Kalpa*) O joy! blessed indeed am I, my good son, that I have beheld here your lovely face, with eyes suffused with tears of joy. That I, a father, have been excelled by my own son, is just as it should be.

Dhruva.—(*Prostrating before his mother Suneeti*).

Mother, for a long time to come, I will not part from the nursing shelter of your hands. In the jungle, it was your ambrosial blessing that always shielded me (*from danger*).

Mother, living with me and the King, quite easy in mind, there will be no occasion at all hereafter for you to wash your hands with tears.

(*Suneeti embracing her darling over and over again*

पूर्वं काननजीवनं परिभवात्पत्युर्वियोगे तदा
बीजप्राशनपूर्वमस्य जननं कान्तारगत्यागतिं ।
संचिंत्याखिल मद्यचारुवपुषं दृष्ट्वा सुतं तु ध्रुवं
प्रीतिश्रावितमातृदुग्धभरिता मोदाब्धिमग्नास्म्यहं ॥ २३५ ॥

नारदः— आगच्छ ध्रुव ॥

आरोपयामि भद्रं त्वां
अंकं भूपस्य माचिरं ।
यत्कृते दैन्यसंतापा
दास्थाश्शोकेन कानने ॥ २३६ ॥

॥ इति यथोक्तं करोति ॥

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said nothing).

(*To herself*).

At first a residence in the forest, away from the husband and neglected by him,—then, the birth of this boy preceded by an eating of the seed, (*then*) his journey to the forest and return,—recollecting all this, and now, being face to face with Dhruva my son of beautiful form, I feel engulfed in an ocean of ecstasy,—my bosom filled with mother's milk pouring it out, because of maternal tenderness.

Narada.—Dhruva, come (*here*).

I will at once seat you on the lap of the King, as on that account, you grieved in the forest, suffering from humiliation.

(*does as stated*),

सुमतिः— जय जय भुवनप राजन्
भार्याभ्यां सूनुना सुशीलाभ्यां ।
मंगलसंततधारा
वर्षं स्यात्ते भृशं मूर्ध्नि ॥ २३७ ॥

राजा— अद्धा त्वया कुटुंबः
नष्टाभो रक्षितस्सखे शोकात् ।
सचिवोत्तमोऽसि सुमते
ह्युपकृतिरिह तेद्यमितिमतिक्रान्ता ॥२३८॥

सुमतिः— अभिनन्दति लोकस्ते
भाग्यं दृष्ट्वा विचित्रपुण्यात्मन् ।
दासस्य मे नु धर्मः
राज्ञः श्यालस्य ते सेवा ॥ २३९ ॥

Sumati.—Triumph ! Triumph ! O world-ruling monarch, with a blessed son and virtuous wives; may an uninterrupted shower of fortune fall on your head in plenty.

King.—Verily, a family that had lost its lustre, has been saved from grief. O Sumati, you are pre-eminent among ministers. In fact, the service rendered by you is quite immeasurable.

Sumati.—The world congratulates you on your fortune, O King of wonderful merit. As for me, to serve you is my duty, a servant and brother-in-law as I am.

राजा — सज्जनानां क्रमाद्भूरि
स्वर्णं रत्नं च दीयतां ।
तुष्यंतु युवराजस्य
श्रेयसे सर्वसज्जनाः ॥ २४० ॥

सुमतिः— यथा देव आज्ञापयति ॥

नारदः— प्राणेशपूजितांघ्रिः
श्रीवंद्यः प्रभुर्भक्तसंत्राता ।
करुणांबुधि सन्नाभः
शुभावहस्यात्तु सर्वेषां ॥ २४१ ॥

॥ इति निष्क्रांताः ॥

King.—Let gold and gems be distributed to all good men, according to desert. Let all good men rejoice, for conducing to the well-being of the heir-apparent.

Sumati.—As your majesty commands.

Narada.—May the Lord, whose feet are adored by the Lord of the Pranas,—who is worshipped by Lakshmi,— who bestows salvation on the faithful, who is an ocean of grace, and who begot Bramha from his navel, confer blessings on all.

[*Exeunt.*

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